TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

VOL. XLV., NO. 1,169. NEW YORK: SATURDAY, MAY 18, 1901. PRICE TEN CENTS.

*Photo by Waterman, Los Angeles, Cal.*

ALICE JOHNSON.

One of these days some one will write a play about an editor. Not a stage editor, nor an idealized type, but the real, flesh-and-blood, modern editor, with all his virtues and his faults and his wonderful knowledge of human nature wound out into a play. Of course it will be a comedy.

There's no more interesting lot in the human family and none less known or appreciated by the public generally. It would be immensely novel to give a stage picture with one of these men who make the papers as a central figure.

We have to call them men because there is no other word to express it, but the editor has to be a great deal more than a man. He's an encyclopedia, a mind reader, a clairvoyant and a galvanic battery in a neat business suit.

People on the outside get their ideas of editors from the pictures in the humorous papers—the chappie with goatesque whiskers tempting the breeze, and shirt sleeves, a scissors in one hand and a paste brush in the other, and pumpkins and pippins on the top of the desk.

But the real editor of the up-to-date isn't a bit of a jay. He can't be. He can scent a gold brick half a mile away and head it off as dexterously as an Agoust can send a tureen of soup across the room with a low curve.

He has his thumb and forefinger on the pulse of the people all the time, and he gets to know so much about the strengths, weaknesses, smallnesses and greatnesses of human nature that it is positively embarrassing. He sees through things—way through them and off on the other side.

Every editor gets to be a bit of a Balzac. But they don't write books. They haven't the time.

Some of them have ingrowing dispositions. But the wonder is how they manage to retain their kindness of heart and their beliefs and generosity of spirit, dealing as they do with the hardest people in the world to manage—namely, writers.

I should rather try to drive a herd of ostriches any day than keep ten rising young authors in good working order for the same length of time.

But lots of people complain because editors are not always happy, angelic creatures with glad smiles and unruffled shirt fronts.

The struggling author is fond of ranting at the editor as his natural enemy; but editors have their own struggles.

And they are long suffering if not always mild. And brainy. Some of them you can't meet and talk to for five minutes without learning something about something that you never knew of before.

Take all the different types and roll them out into a composite man and you'd have a chance for a capital new kind of hero.

For instance, there is the porcelain-lined editor who always gives you the impression that he's filled with chipped ice; who is always dressed as though for a tea, properly creased but unwrinkled. You could go in and tell this man that Central Park had caved in and Japan was coming through, and he'd only look at you politely and ask if any prominent people were hurt. No doubt he has emotions somewhere concealed about him, but he keeps them in the refrigerator.

Then there's the editor who is so quick on the trigger in conversation that he reminds you of a lightning bug.

One day a bounder blustered into an editor's office in a terrible hurry. "Say, is your name Blank?" he pop-gunned. "Yes—is your name Smith?" replied the editor.

One day the Matinee Girl sauntered in. "So you've lowered the price of the magazine?" she remarked with some reproach. "Yes—the only way we could sell your stories," he replied gravely.

Perhaps one of the most interesting types that would furnish the romance for the composite man is the poetic editor whom authoresses fall in love with and write poems at.

We all know what it is to be written to; but an editor is the only one who knows what it is to be written at. To have a lady throw herself at your head in this subtle way must be an odd sensation.

And how dreadfully embarrassing to have to send a heart throb of that sort back with a "Declined with Thanks" card inside the envelope! But they do it. I know.

The editor with girls' photographs strewn over his desk will look confused if you stare at them, but he is apt to be a domestic male angel, while the one with his wife in an empire frame on one corner and the baby under a bow knot on the other you can never be quite sure of.

Then there's the editor who gets to be part of his revolving chair. He looks odd and feels odd when he stands up. He gives one swift revolution and sizes up the universe without ever leaving the office.

By and by he gets the clam-juice-and-cracker habit; his eyes fail, and a few cogs give way in his liver; but the wheels go round and he keeps on and gets to look more like a machine every day.

Then there is the editor who doesn't look the part. The Matinee Girl had a severe shock one day meeting one of these.

She used to read his beautiful verses about roses and moonlight and love and girls and daisies and buttercups, and she began to picture him as a sort of Hackett lithograph come to life.

"Some day we shall meet soul to soul and face to face," thought the Matinee Girl. I always pictured him in an office as high up as the nineteenth floor, sitting at a desk looking out over the bay, with noble ships passing to and fro and the Bartholdi statue showing up against the sky. I fancied that he worked late, so that he might see the stars come out and the moon make a path across the water.

There's nothing mean about the Matinee Girl when she is creating a background for her heroes. She puts in scenic effects and lots of atmosphere.

When we met I found him below the street level. His office was in a basement. His hair was all fuzzed up on top of his head as though he'd been standing on his head, and there were about six pencils behind each ear.

He looked far more like a man who had been beating carpets than writing poems. And he was so cross! I wouldn't have that man's disposition for worlds. I was so startled that I went out of the room backward.

An editor once said to the Matinee Girl: "If there were no writers in the world an editor's lot would be a happy one."

"I often wondered why you wrote the entire paper yourself," I said; "now I understand you are working out a great principle. Your advertisements were very bright last week, I noticed. What an interesting face the man with the two dollars and a half shoe has!"

"There are forms of flippancy," he said, "that are like the froth on beer—cheap!"

"Why don't you form an Editors' Union with passwords and grips and a gavel?"

"The idea is worthy of its source," he said. "Why don't you draw up a set of rules?"

So the Matinee Girl wrote an imaginary account of the first meeting of the Editors' Union. This is it:

"I don't mind the ordinary things that come up in an office," said the President; "but there are a few occurrences that try a man's soul if he even has a glimmer of conscience. Of course, a man who has been an editor any length of time speedily loses all the softer characteristics of his nature and sees only scare heads in suicide and starvation cases. But when he reaches this stage he has passed the elemental period. His soul warps within him until you can almost hear it rattle when he laughs loud.

"But during the time an editor is getting rid of his soft shell I can think of nothing more awful than a visit from the beautiful young widow who would like to take up journalism as a profession because the late lamented was in the business. Sometimes she says that she used to help dear Henry with his articles on the typewriter, and feels quite sure she could turn right in and do Henry's work. She tells you that she knows all about writing on one side of the paper, and really she used to do a lot of the pieces dear Henry wrote. As Henry may have been the best police news reporter on the paper, it will strike you all in a heap until you have interviewed a few more of these newspaper widows, and then you begin to understand them.

"The Newspaper Widow always comes in when everything is in a tumult in the office and you are in your shirt sleeves with a desk full of work and a lot of people waiting to see you on business. She talks over Henry's good qualities until you begin to realize that she didn't half know the man. She seems to think that newspaper work is a sort of toboggan chute, and that once you've been started you keep on going. Then she switches off on Henry's cremation, life insurance, and whatever complaint it was took him off. All the time everything waits and at last you feel like a brute as she drifts out with tears in her dewy eyes because she has not been appointed to some important position right off."

"Nothing ever really made me sad," said the Editor with Vedder whiskers, "but the visits of the rich society author who had once been a great swell. He always came in a cab and wore an overcoat with a fur collar. You might have imagined him a capitalist or a green goods man, anything on earth but an author. He always strode in as though he owned the place and was in a hurry to get away to keep a social engagement. He lived in the country and must have worked all night, for he was always swelling around about clubs and hotels, with occasional state visits on editors. I always felt when this man came in that it was a mistake to be an editor, and that the only position of affluence in the profession seemed to belong to the man with the fur collar."

"He never phased me," said the Editor in the speckled waistcoat, "like the author who carried samples of his work about with him in a bag. It was as difficult to get rid of him as though he were a drummer. If you didn't want what he offered in one line he was sure to have something in another, and he dived into the bag and brought up the manuscript and expatiated on its merits. He depended on brute force to sell you a story whether you needed it or not. Beautiful widows or rich authors are easy compared with the writer with the bag of samples."

"The humorists were my worst trial," said the Editor who had had appendicitis. "I always believe in showing up the bright side of things and getting people in good humor, and now when I go home mornings I read things that make me laugh, and I think that is just the man we want to do some work for us. Perhaps I write him to call, and some day his card comes in and I try to look cheerful, as befits the reception of a humorist. Then he enters looking like a stage undertaker. He always has a worried, harassed expression and carries an atmosphere of depression round with him. He is fairly bent over with care and trouble and has a voice like an owl."

"I can't say that I ever allowed people of this sort to annoy me," said the Cold-Blooded Editor; "but the star reporter who used to see things and come and tell me confidentially about them was what got onto my nerves. This man had to be humored when he was on a big story, for he was always sure to get it and to write it better than any one else in town, but he was liable to have adventures, imaginary ones, while he was at work.

"One night he came into my private office and told me confidentially that he wanted to write in there, as an Indian had followed him down Broadway from the Hoffman House to City Hall Park. He had taken a cab, hoping to throw the Indian off the track, but the Indian had jumped in a hansom and followed him down town. He said there was no doubt he would come to the office and the boy would know him, as he was dressed in full Indian costume and held a bunch of cigars in one hand and a tomahawk in the other. He asked me if I didn't think it best that he should remain in my office while he wrote, and I told him certainly it was the wisest plan.

"When I called the door-boy and told him that if an Indian called and asked for the writer the boy was to say he had stepped out for an instant. The writer thanked me and went on with his work quietly and turned out a splendid story. But I always felt as though this sort of thing would have a climax some day, and the worst of it was I was beginning to believe that what he told me must have occurred."

"I think the man who brought the children to see me on his day off was my worst trial," said the Editor with the red bat tie. "He used to come in with the three little ones all dressed up—beautiful children they were, too, and they played around my desk and spilled the ink and got tangled up in my legs and tore leaves off the calendar and had a good time generally. This man was so attached to the office that he said he didn't feel easy unless he came down. He was always afraid something might happen that his services might be required for. I suggested that he take the children out in the country, but nothing would do him but to bring them to the office to play. He was a conscientious man, and I hated to discourage him, but finally we started a rumor that one of the men had the whooping cough and that it was best to keep the children at home."

THE MATINEE GIRL.

## CUES.

Frankie Bailey has left Peter F. Dailey's company, and May Blanchard has succeeded her.

George H. Kempshall, late of Two Merry Tramps, was married to Bertha Stark at Portage, Wis., May 6.

Leah Lessi opened yesterday in Washington, D. C., a Spring tour in East Lynne, under the management of Harry C. Smart.

Mrs. Laura Rose is directing the production of a fairy spectacle, Little Goody Two Shoes, to be given at the Alhambra, Syracuse, for the benefit of the Knights of Pythias.

Mrs. William Richards (Marie Gilmer) is visiting her mother at Chattanooga, Tenn. Mr. Richards will join his wife there June 1, after which they will return to this city and complete preparations for a Summer tour through Canada.

## LEONARD OUTRAM DEAD.

Leonard S. Outram, the well-known actor, this season a member of E. H. Sothern's company, died suddenly of heart disease at the home of his brother-in-law, J. H. Paul, in Carbondale, Pa., early on the morning of May 6. He appeared two nights before, with the company, at Scranton, and was apparently in good health, although somewhat weak from an attack of the grippe. He spent Sunday visiting friends in Carbondale, and expected to join Mr. Sothern at Wilkes-Barre on Monday evening. He died while asleep and suffered no pain.

Mr. Outram was born in London, England, in 1855. He entered the theatrical profession directly after coming of age, and for a number of years was a member of various London companies. He played in support of Sir Henry Irving, Wilson Barrett, and other famous stars, and appeared in nearly every important theatre in England. In 1879 he came to America with the English company supporting Mr. and Mrs. Daniel E. Bandmann, and made his local debut at the Standard Theatre on Sept. 10, in the character of Didier in Narcisse. He later appeared in support of Mr. Bandmann as Tubal in The Merchant of Venice and Marcellus in Hamlet. In November of the same year he originated the role of Heltzke in the unsuccessful play, The Picture, when it was first produced at the Fifth Avenue. He also appeared, at the same theatre, as Captain Heeding in Self Conquest.

In the Autumn of 1882 Mr. Outram became a member of Tomasso Salvini's company, and appeared at the Fifth Avenue with the great Italian tragedian as Montano in Othello and Octavius in The Gladiator. After his engagement with Salvini Mr. Outram played Andre in Rose Michel, supporting Marie Prescott, and in 1883 he was a member, for a short period, of Richard Mansfield's company.

Mr. Outram then returned to England, where he remained continually except for one or two visits to America for a number of years. During the season of 1898-99 and the following season he supported Olga Nethersole in this country; and this season, in support of Mr. Sothern, he played successively in Hamlet the First Player, the King and Polonius.

On Oct. 2, 1900, Mr. Outram was married, in Albany, N. Y., to Emma Ripley Paul, who was also a member of the Sothern company. Mrs. Outram died six weeks ago in Albany. She was buried there, in the Rural Cemetery, and last Wednesday the remains of the husband were interred beside those of the wife.

Mr. Outram was an accomplished and intelligent actor, and in private life he was a genial companion and a man of culture in literature and art. He wrote a number of plays during his career, one of which, Gallia the Gladiator, was played by Frederick Warde. But two blood relatives survive Mr. Outram. They are a son, now at school in England, and a brother, who resides in London.

Desirable desk room for rent. Shipman Brothers, 1440 Broadway.

## RECOLLECTIONS OF ROSE EYTINGE.

### More About Led Astray—Rehearsals of Rose Michel—Steele Mackaye's Generosity.

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I could chat about Led Astray and the happenings among the men and women who played in it almost indefinitely, for they were a very interesting group. But the affairs of a company which is thrown together for a long time, as this was, are like those of a family, and as is the case with the doings of a family, they would not interest the general public.

We had our friendships and our feuds, our confidences and our cabals, our tricks and our jokes, our quarrels and our makings up.

If my memory serves me, the next important production that followed Led Astray at the Union Square Theatre was The Two Orphans. As this play contains two leading woman parts, Henriette and Louise, and as I was the leading woman of the theatre, I could not see my way to appearing in the play.

My decision caused Mr. Palmer a good bit of chagrin, and many talks between us resulted therefrom. At last a compromise was reached. I consented to play Marianne for the first fortnight, that the cast might have the strength of my name.

The play ran for six months, and for the whole of that period I walked about drawing my salary and doing nothing. This was not necessary, for I was quite willing to take a vacation and fill my time with other enterprises, but Mr. Palmer persistently declined to entertain any proposal to release me from his company.

One offer that I received was particularly tempting. Lester Wallack wanted to produce Lady Chancarty, and to engage me to play the title role. He opened negotiations to obtain my services, but . . .

I do not remember having taken part in any performance during that time, save one, when A. M. Palmer, my manager, and Harry Palmer, George Rignold's manager, joined in giving a double star holiday performance of The Lady of Lyons. I played Pauline and Rignold Claude. The occasion was a Thanksgiving, and the place the Academy of Music, Brooklyn.

On the night of the performance I went to the dressing-room on the stage, the one which I had occupied on every previous occasion when I had played at that house. I found Mr. Rignold's servant in possession. Feeling quite sure that this was through some mistake on the part of the man, I sent to Mr. Rignold to inquire. My surmise was correct and Mr Rignold promptly placed the dressing-room at my disposal.

But when I next saw Charles Thorne I was overwhelmed with the assurances of his admiration and approval for the stand which I had taken in forcibly ejecting the burly British thespian from his stronghold in the disputed dressing room, whether at the point of the sword or with a broom, I was not informed.

In vain I protested that nothing of the sort had occurred. Thorne had his own version of the circumstance, which had been really no circumstance at all. But it was a good story, and I was covered with partisan and patriotic glory, which I in no way merited.

At about this time I decided to go on a starring tour in preference to remaining longer at the Union Square, but Mr. Palmer was very averse to have me withdraw from that theatre, and as an inducement for me to remain he offered to secure a play in which I should play the title-role and which I could, at the end of its New York run, use as a vehicle in starring.

After a good deal of difficulty and delay Rose Michel was settled upon. The next step was to obtain a good translation and adaptation of the play. Several versions were made but not approved, until at last Steele Mackaye essayed the work and his version was accepted.

Then began the rehearsals. Steele Mackaye conducted them. Thorne played the young hero, the Count le Vernay, and John Parselle played the Baron de Marsan. Parselle was a very valuable actor, but by no means a brilliant one. He was a handsome old man, with a fine manner and a dignified bearing, and he had what is a valuable quality in an actor, a knack of wearing the costume of the period of any play in which he might be cast as if he had worn that particular style of dress all his life.

The stately dress of the period of Louis XV suited him admirably, and he presented a most picturesque and dignified picture.

Parselle had passed his novitiate in the theatres of London and Edinburgh, and had the additional advantage of being thoroughly familiar with the French stage. He was a great stickler for the preserving of the etiquette of the stage and for a strict adhering to its traditions.

Thorne was a social and a dramatic iconoclast, and he had no respect for either etiquette or tradition.

Thorne's great scene occurred in the third act, indeed the scene had been written especially for him; in it there were used a small desk and one particular chair, which desk and chair Thorne used. And while Parselle did not use either one of these articles of furniture he argued that their place on the stage had a very important bearing on his "business" in the scene.

Morning after morning, at precisely the same juncture, there would occur between Thorne and Parselle, with many and various changes of language, precisely the same argument. Thorne would have the chair here, Parselle would have it there. Each would claim, from his own standpoint, that his was the only just demand.

As Thorne grew warm Parselle grew cool, and I cannot recall that the burning question was ever settled; up to the very first performance and after the quarrel was resumed nightly with no perceptible result that I ever discovered, except to afford me many a sly smile.

The rehearsals of Rose Michel were more heavy and serious than had been those of Led Astray, and as Dion Boucicault had directed the rehearsals of Led Astray, so Steele Mackaye directed those of Rose Michel.

Steel Mackaye was a man of extraordinary and exceptional brilliancy, and one among the multiplicity of subjects to which he had given attention was the drama; and he was a master of all dramatic work. He was an ardent disciple of Delsarte; it was he who introduced the Delsarte system to this country. He understood thoroughly the art of acting, but he could not act.

This fact was demonstrated many times; as a matter of fact it was very clearly demonstrated every time he went upon the stage; but I am convinced that it was a fact of which he himself had no suspicion, and although failure inevitably followed his every attempt to act, I do not believe that he ever, for one moment, attributed those misfortunes to his own ineffective work.

One of the most signal of these failures was his attempt, in London, to play the leading part in Tom Taylor's drama of Arkright's Wife.

Tom Taylor and Steele Mackaye were warm friends, and Taylor was greatly pleased when negotiations were completed which brought about this result. Now, at last, Taylor was about to enjoy the satisfaction, so dear to the dramatist, of seeing all his ideas realized and carried out to the very minutest detail.

The first performance found Taylor early in his place in the stalls, eager with anticipative delight. Mackaye began his work. As the first act proceeded Taylor's face began to lengthen, he projected himself further and further forward in his chair, quite oblivious of the backward glances of annoyance that were being flashed at him by the occupant of the stall immediately in front of him.

The longer Mackaye went on the deeper and darker grew Taylor's vexation and disappointment, and the more vexed he became the more he unconsciously flung himself forward, until he was seen to be merely hanging on to the back of the chair in front of him, and was heard to mutter in gruesome, grinding tones: "Idiot! Idiot! purblind, doddering idiot!"

But while it must be confessed that Steele Mackaye could not act himself he knew all about acting, and his stage direction was most masterly. He was very nervous and excitable. So was I. I had made a close study of the part of Rose Michel, I had devoted myself so closely to the part that I became, in a way, permeated with it.

It would occur that at some crucial moment in a scene Mackaye would interrupt me; this interruption would, for the time, chill my enthusiasm and paralyze my efforts. While we were both, of course, working up to one end we were, of necessity, working on parallel lines, and therefore it was not possible for us, at any point, to meet. This condition of things led to friction between us many times. There came a day when a crisis was reached. I laid the part upon the prompt table, and telling Mackaye that it was impossible for both of us to play the part, and as he did not seem to be willing to permit me to play it, I thought it would be better that he should play it himself, and marched off the stage.

Before I had time to leave the theatre I was "headed off" by my managers, Messrs. Shook and Palmer. Mackaye was sent for and we four had a pow-wow. The result of it was that Mackaye bound himself not to interrupt the rehearsals with corrections or suggestions to me, but to make notes of anything in my work of which he did not approve and submit them to me after, when I was to accept them or give him good and sufficient reasons for not doing so.

This arrangement was strictly adhered to, but greatly to my surprise there were no notes, and the rehearsals proceeded smoothly and rapidly.

The night of the first performance I was greatly wrought up. Mackaye was in a stage box. I knew that I played Rose Michel well. There were too many persons who said so, then, and who have said so since for there to be any doubt about the matter; but I also knew that I never played the part so well as I did at that first performance.

And Steele Mackaye's was the first individual voice which poured into my eagerly listening ears the libation of praise for which my soul was thirsting.

At the close of the second act, after I had said "thank you" many times to my great body of friends in front, as I left the stage, I found him awaiting me in the entrance. There he stood

> "All his visage wanned,
> Tears in his eyes, distraction in's aspect,
> A broken voice,"

and with both hands held out to me he said: "Can you ever forgive me for ever having presumed to offer you a suggestion?" I tell this incident, not in order that I may vindicate my claim to a better understanding of the character of Rose Michel than his had been, but as a tribute to the nobility and generosity of Steele Mackaye's nature.

I received that same night another testimonial to the worth of my performance but of quite a different sort. The third act of Rose Michel is the Count de Vernay's. As a matter of fact it was arranged to placate Thorne and to give him an opportunity for a strong scene. At first the intention was to leave me out of the act, an arrangement to which I gave my heartiest assent, for it would have given me time to rest and "pull myself together" for the last two acts. Later, however, it was decided that I be in this act, but with very little to do; I was merely to come on for a brief scene at the beginning and be on for the curtain at the end of the act. I saw a possibility for some very effective work in this entrance, though I had nothing to say. I availed myself of this opportunity. At the end of the act Thorne looked gloomily at me and said in rueful tones, "It's no use, she hogged the whole persimmon!" ROSE EYTINGE.

## WARDE LECTURES IN BROOKLYN.

Although Frederick Warde has been a resident of Brooklyn for twenty-three years, and has delivered lectures throughout the country for a long period, his first appearance upon a Brooklyn platform occurred last Friday evening at Association Hall, when he gave an interesting talk on "Shakespeare and His Plays" to an audience which, although small, testified its appreciation by the closest attention for over two hours.

Mr. Warde did not advance any new or startling arguments, but presented, first, a short biography of the poet, and then reviews of his greatest plays in an attractive and instructive manner. His familiarity with the subject was shown by his many quotations from Shakespeare's works and in some instances recitations of whole scenes from the plays, which made the talk combine the features of both a lecture and dramatic reading.

Many of Mr. Warde's remarks were in a humorous vein, notably allusions to the Bacon theory, which he ridiculed; and Shakespeare's marital experience, which he differs from some authorities in thinking was a happy one, stating that he could not see how such creations as Juliet, Portia, and the other of the bard's heroines could have been made had his domestic life been unhappy.

At the conclusion of his remarks Mr. Warde made an appeal to his hearers to interest themselves in Shakespeare, as a liberal education can be pleasantly derived from his works alone. The applause which greeted his closing words was long and hearty.

John Turton, leading juvenile character, at liberty. Address Miller's.

## ABOUT CHILDREN'S PLAYS.

Charles Barnard, secretary of the Dramatists Club and long noted in the land as an author of plays and stories, has become an enthusiast upon the subject of theatrical entertainments for children. He has not entered into this hitherto undeveloped province of the theatre in a careless, whimsical fashion, but rather as a scientific explorer, with complete knowledge of children and of the stage to govern his every move. To such a one, according to Mr. Barnard, the field is full of interest and is by no means unprofitable.

To a MIRROR reporter, last week, Mr. Barnard talked entertainingly upon the subject that is, apparently, uppermost in his mind "Theatrical entertainments for children," he said, "have been firmly established in New York this season through the Children's Theatre enterprise at Carnegie Lyceum, put forward by Franklin H. Sargent. The drama entitled The Forest King, by William C. De Mille and myself, which opened the season in December last, was very well received by the young folks; and later The Clown and the Locket, by Frank C. Drake, met with similar favor. Of course, we have had on the American stage many plays designed for the amusement of children, but they have been, with one or two exceptions, like Little Lord Fauntleroy, merely spectacular affairs, or they have been performed by amateurs. The average child dislikes mere unmeaning spectacle. He wants a regular story, and a string of empty "specialties" does not interest him. Moreover, the child objects to being patronized by having plays presented before him that have obviously been written down to his understanding. He is satisfied only with plays that are absolutely logical. There must be no doubt about the motives of the various characters. In this demand the child is inexorable. An adult will accept inaccuracies and excuse them on the ground of dramatic license, but the child is, mentally, a perfect Shylock in this regard. The story may be fanciful, it must be sane.

"During the season of the Children's Theatre we found that our audiences were, according to adult ideas, vastly impolite. Applause was very infrequent. The children sat completely absorbed in the performance, grasping quickly every situation and occasionally remarking, to their neighbors, upon the play and its characters. They displayed fine dramatic sense, but never did they show understanding at the theatre. Apparently not one of them chose to distinguish between the actor and the character portrayed. Every person on the stage was judged not by his manner of impersonating a character but by the character itself. Children are good critics of the play, as a story. They care very little for the art of the performer.

"In my opinion Louisa M. Alcott's "Little Men" and "Little Women" are among the best, if not the very best, children's stories ever written, because they appeal to the child in a reasonable, dignified and logical fashion. That is the attitude that the dramatist should assume when writing for children. He must renounce 'Mother Goose,' he must keep clear of the tragic and the horrible, he must never preach. He can reach his audience through intelligent pathos, but in the main he must be cheerful, hopeful and humorous and at all times logical.

"My experience in writing for children covers a period of thirty years. During that time I have written in the neighborhood of three hundred stories and a number of plays for young people. In a literary way I have brought up two generations of readers. A really good book for children outlives almost and other sort of book, and the same will prove true of plays. The reason for this literary longevity is easily explained. All children of seven years, of every generation, have practically the same tastes. The race characteristics have not, at that time, been submerged in the advance of individuality. Therefore, as every year brings forward a new army of children with practically the same tastes, the child's book or play continues to have admirers. The field for the dramatist, on this account, promises long continued profit if he succeeds in writing an acceptable children's play.

"In a way, there is far more responsibility attached to the writing of children's plays than the writing of plays for adults. One must bear in mind the educational aspect of the undertaking, and at the same time one must have sufficient knowledge of the workings of the juvenile intellect to present these educational qualities in so subtle a manner that the child will not discover them.

"It should be the aim of the dramatist to present the sweetness, beauty and goodness of life always to the child. Parents appreciate this idea more and more each year, and writers for children must lead the way or at least follow suit. Only the very best English should be used in the dialogue, and only the very best music should be played. This was admirably shown in the very beautiful music selected for The Forest King, by my co-laborer, William C. de Mille. Children's music should be bright, "catchy," even, but never weak, poor or childish. Everything for a child should be childlike, but never childish.

"As I said before, I believe that the drama for children offers a wide and profitable field for American playwrights. The Children's Theatre at Carnegie Lyceum will doubtless be continued, and I believe that before very long many traveling and stock companies will find it decidedly worth while to present children's plays in the afternoons besides their regular night performances."

Mr. de Mille and Mr. Barnard are now engaged upon a new child's play for next season.

## "STAGE CHILDREN" IN PENNSYLVANIA.

Governor Stone, of Pennsylvania, signed last week a new statute regarding the employment of children in theatrical performances. The law, which is now in effect, prohibits children under the age of eighteen years from taking part in any theatrical performance or other public exhibition without the consent of their parents or guardians. The penalty for each violation is a fine of not less than $50 nor more than $100.

## OHIO MANAGERS TO HOLD CONFERENCE.

All the managers in Ohio, excepting those from Cleveland and Cincinnati, will meet at Akron, O., June 5, 6, for the purpose of promoting a friendly feeling and to keep poor attractions out of Ohio. If a manager plays a poor attraction he is to notify the others to have nothing to do with it, and if they have booked the attraction, to cancel it.

The cleansing and preserving properties of myrrh for the teeth have been known since the days of ancient Syria. WRIGHT'S DENTO MYRH, the new tooth paste (in tubes), has myrrh as a base. Ask any druggist for it. 25c.

## PROFESSIONAL DOINGS.

James D. Bland filed a petition in bankruptcy in this city May 7, declaring liabilities of $8,895.94, with no assets.

On her birthday, the 12th inst., Millie James, of Lewis Lane, was presented by the children in the company with a necklace of pearl beads, in the clasp of which was a diamond.

Maurice Grau sailed for Europe on May 8.

E. F. McCullough has leased Nixon's Grand Opera House, Pittsburgh, for next season.

The Chamberlain Amusement Company, with a capital stock of $40,000, was incorporated at Albany May 6. The stock is held by A. H. Chamberlain, who owns 480 shares, and H. L. Smith and A. S. Green, who own ten shares each. The purpose of the company is to manage theatrical enterprises, especially The Prince Rooney, The Cadet Girl, and My Lady.

George William Lyon, short story writer and editor, was married at East Millinocket, Me., on March 30 to Adela Florence Edmunds, of Bangor.

Mr. and Mrs. Boris Thomashefsky, stars of the leading Jewish theatre in the People's Theatre company, will start on a summer tour about the end of May. They will appear in Chicago, Pittsburgh, Vienna, London, and other cities in which Jewish theatres are located.

The Theodore Drury opera company, composed of negroes, sang Gounod's Redemption at Carnegie Lyceum, May 6.

Irene Franklin, who gets about as much space in the Australian papers as does the political situation, was the subject of a long and readable interview in the Melbourne *Table Talk* recently. Miss Franklin has graduated from vaudeville to Florodora, and the critics are raving about her. She thinks of returning to America soon.

Carl Herrmann, violinist, who has been touring Missouri, has been very ill with pneumonia.

Anna Laughlin, who recently returned from London, where she played in The Belle of Bohemia, was at once engaged for the part of Roxy in The Casino Girl, and opened with the company in Washington, May 11.

Adelaide Cushman has gone to Chicago to play Mary Barden in The Village Postmaster, a role she originated at the Fourteenth Street Theatre in this city.

Augustus Mayhan will play next season Junius Brutus in Coriolanus, King Philip in King John, and Sir Benjamin Backbite in The School for Scandal, in support of his brother, F. F. Mackay, and Odette Tyler, under the direction of W. G. Smyth.

Chauncey Olcott will open his next season at the Columbia Theatre, San Francisco, July 22.

Abbie Gerish Jones, musical critic of San Francisco *Town Talk*, has written and composed an opera entitled Priscilla.

Mr. and Mrs. Edwin Young are resting at their home, Norristown, Pa.

The Metropolitan Real Estate and Opera House Company elected these directors May 8: Luther Kountze, D. O. Mills, J. P. Morgan, H. A. C. Taylor, H. McKay Twombley, George F. Wetmore, W. C. Whitney, S. D. Babcock, George F. Baker, George S. Bowdoin, George G. Haven, Adrian Iselin, and A. D. Juilliard.

The Theatrical Business Men's Club will open its clubhouse, No. 139 West Forty-first Street, next Saturday.

King Dodo, the new musical comedy by Frank Pixley and Gustav Luders, will be produced at the Studebaker Theatre, Chicago, by Henry W. Savage, on May 27. The cast will include William Norris, Miro Delamotta, Arthur Wooley, William Pruette, Charles Meyer, George W. Callahan, Maude Lambert, Lillian Green, Gertrude Quinlan, and Hermoine Hazelton.

Mrs. Kate Gerson, wife of Edmund Gerson, the musical agent, was found to be insane last week, and was taken to Bellevue Hospital, whence she was transferred later to River Crest Sanitarium. Mrs. Gerson is a member of the Kiralfy family, and in her youth, when she appeared as one of the famous Kiralfy sextette, she was noted for her beauty. She was married to Mr. Gerson in 1875.

John S. Flaherty, of Stair and Nicolai's managerial staff, was discharged from the Mercy Hospital, Des Moines, Ia., April 8, after an illness of several weeks. He will spend some time at his home, Springfield, Ill., recuperating.

Helene Odilon and Helena Modjeska sailed for Europe last Thursday.

Julian Mitchell returned to New York last Thursday from London, where he went to stage The Girl from Up There.

Colonel T. Allston Brown announces that he has at last secured a publisher for his "History of New York Theatres." Dodd, Mead & Company have undertaken to get the work out in two handsome volumes, for which the subscription price will be $25. The books will be ready for delivery early in the Autumn. The history covers a period of one hundred and seventy-one years, from 1750 to the close of the present season. Colonel Brown dates the birth of the drama in America in 1750, twenty-two years earlier than the date fixed by Dunlap. Colonel Brown has been collecting material for the work for forty-seven years. It contains nearly seven hundred thousand words, and will be illustrated with rare portraits of several famous players.

The sale of seats for the benefit to J. Sherrie Matthews at the Casino May 26 will open May 16. The following have volunteered their services: Edna Wallace Hopper, the "Tell Me, Pretty Maiden" Sextette from Florodora, Dan Daly, Harry Bulger, Louis Harrison, Dan McAvoy, Marie Dressler, Thomas Q. Seabrooke, Mayme Gehrue, John Ford, George Fuller Golden, Edna Aug, Andrew Mack, Hugh Chilvers, Emma Carus, Nina Farrington, Henry E. Dixey, and Norma Whalley.

George Henry Trader has resigned from the play department of the Actors' Society, and will now devote his entire time to acting and play writing.

A San Francisco court decided last week that May Josephi-Kincaid should continue to have control of her child, Edna Josephi.

Maxim de Grosz will compose the music for the spectacular productions of Paradise Lost and The Fall of Babylon at the Pan American Exposition.

Harry Carson Clarke has engaged Lottie Levy and Nellie Clawson, two popular actresses of Salt Lake City, to appear with him in What Did Tomkins Do for the rest of the season.

June 3 has been fixed as the date for the production of The Strollers at the Knickerbocker Theatre.

Bruce McRae, owing to a cold, did not appear in When Knighthood Was in Flower at the Criterion last Tuesday, and his role was played by David Torrance.

Elsie de Wolfe's tour in The Way of the World will begin at the Columbia Theatre, Washington, Oct. 15.

Agnes Ardeck has been re-engaged for the title-role in Mistress Nell by Manager Mandeo Campbell for next season. Miss Ardeck probably will be the only actress playing Mistress Nell after Jan. 1, as Henrietta Crosman is said to produce a new play at that time.

A dramatization of the Rev. C. M. Sheldon's novel, "Edward Blake," is being made and will be produced by students of Washburn College, Topeka, Kan.

Suits against A. H. Chamberlain, a former alleged indecent exposure have been settled by Bellamy, Coughlin & Van Wagenen, attorneys, and Henry Robinson [illegible] about $1,000. Conrad Schmitt, [illegible] attachment against Mr. Chamberlain [illegible].

# IN OTHER CITIES.

## DETROIT.

E. H. Willard renewed his acquaintance with Detroit and its people by appearing as David Garrick at the Detroit Opera House 6. His stay is for the week, during which time he will present in addition to the above, The Professor's Love Story, Tom Pinch, and The Middleman.

David Garrick was charmingly acted by a co. every member strong and capable. If we may depend upon what we read and what other means we have of knowing what the original Garrick was like Mr. Willard gives us the best portrayal of that player that has been known to the stage. Mr. Willard has always been accorded an actor of great versatility and certainly in the present role he combines all that nature has endowed him with in this respect. Particularly fine was Mr. Willard's acting in the second. One of Mr. Willard's chief charms is his voice, which is so musical that it is delightful to listen to. Maud Hoffman was seen as Ada Ingot, and gave a consistent and lovely portrayal of the part. Miss Hoffman possesses considerable beauty, and in addition has many other requisites necessary to make an actress in the highest sense of the word. Simon Ingot was in the capable hands of Frederick Volne. The Richard Chivy of Ernest Stallard was excellent. Samuel Smith was enacted by H. Cane, who offered a rough and amusing characterization. Mrs. Smith was assumed by Miss C. Cavendish. Mr. Brown by J. G. Taylor. Miss Arcminta Brown by Laura Lindon, and Reginald Jones by H. G. Lonsdale. H. Barefoot and W. Edmunds handled to good style the roles of the two servants, Thomas and George. A curtain-raiser, A Silent Woman, preceded the performance, with Marie Linden as Marie Sanford, H. Cane as Mr. Sanford, and A. S. Homewood as Arthur Merton. The Burgomaster will be offered at this theatre next week.

The Pike co. offer a complete change to Lyceum patrons 6-11, in The Masqueraders. That the play pleased was evident from the warm reception given the performers, and by the large audiences which assembled. It was well staged, which is a characteristic feature of all the offerings given us by the Pike people. The honors of the evening went to Herschel Mayall and Lizzie Hudson Collier. The despicable character of Sir Brice Shone as given us by Mr. Mayall was so wonderfully true to life that all despised the character, while they were forced to admire the actor. Miss Collier as Shone's wife brought to light all her cleverness and thoroughly deserved the amount of applause the audience showered upon her. David Remon was given by Byron Douglass, and while we cannot say the role suited him as well as many others we have seen him in, yet he handled it in a convincing manner, and his love-making savored of the real thing. Many of Mr. Evesham's admirers were disappointed that he has an unimportant part, but he made the most of that little. Angela McCaull likewise had a small part, appearing as a London society woman, of not the best character in the world, known as Charley Wishanger. Montague Lushington was a satisfactory character in the hands of T. M. Reynolds. John E. Maher and Angela Dolores were also included in the cast and did creditable work. Next week, Alabama.

Human Hearts is holding the boards at Whitney's, and is being received with the usual Whitney crowd of pleasure seekers. The story of the play is a refreshing, wholesome one, and proves a delightful change to the patrons of this theatre after so much melodrama. Frederick Fairbanks was an excellent Tom Logan. Emilie Bennett made so thoroughly convincing an adventuress that she was frequently hissed by the occupants of the gallery. The villain was handled by Sully Guard, and he was all that could be desired. Edward McHugh, John M. Stevens, L. B. C. Douglas, Josephine Sutherland, and Rose Emerson also did good work. Rusco and Holland's Nashville Students follow 13-18.

The most interesting topic among theatregoers is the approaching visit of Mrs. Fiske, who opens her engagement in our city May 14 at Harmonie Hall.

FREDERICK KIMBALL.

## MILWAUKEE.

George Clarke and his excellent co. presented that beautiful play, When We Were Twenty-one, at the Davidson 2-4 to light business. The performance was keenly enjoyed by those who saw it, and Mr. Clarke's artistic portrayal was much appreciated. Stuart Robson appeared at the Davidson in She Stoops to Conquer for one night only 5, and gave great pleasure to a moderate but highly enthusiastic audience. The support was admirable, and the play was handsomely staged. The Burgomaster 12.

A fine production of Cleopatra was given at the Academy 6 with Melbourne MacDowell in the role of Antony, supported by the Thanhouser co. The performance was one of the best ever offered at the house, and Mr. MacDowell was accorded a hearty reception by a large and enthusiastic audience. Grace May Lamkin achieved an undeniable success as Cleopatra, and deservedly shared honors with the star. Her splendidly sustained interpretation was a revelation to her admirers and special praise belongs to her for giving one of the best portrayals seen at the Academy since the stock co. opened. Eugene Moore gave a fine, intellectual performance of Kephren, and William Terrance played Demetrius in the finished and artistic manner that characterizes all his work. The other characters were capably enacted, the play was gorgeously mounted, and the splendid stage-management of Frank Willard had much to do with the smooth performance given. La Tosca will be the bill 12-18.

The Hadley Stock co. gave a creditable performance of Moths at the Bijou 5 before a crowded house. Clara Thropp did the best work of her present engagement as Vera, and Wilson Enos offered a clean cut and convincing illustration of Prince Zuroff. The balance of the cast acquitted themselves with credit, and the management of the stage reflected much credit upon Director Enos. Master and Man 12-18.

The Girl from Chili was the attraction at the Alhambra 3, and the farce was deemed satisfactory by a fair audience. The comedy can lay no claim to originality, but many of the situations were funny, and the performance elicited a generous amount of laughter. Specialties were interpolated by Pearle Hight, Allen May, Thomas J. Smith, Herbert E. Denton, Thomas E. Depew, and Ida May Blake. Maloney's Wedding Day 12-18.

The Castle Square Opera co. has played to S. R. O. for the past three weeks, and commenced the fourth and last week of their engagement 6 by turning many away, unable to gain even standing room. The bill is Cavalleria Rusticana, and Pinafore. The season will close at this house 11.

Frederick Paulding has launched out as a stock star, and will make his first appearance as such with the Hadley Stock co. at the Bijou, week commencing 19. The play will probably be Dr. Jekyll and Mr. Hyde.

Otis B. Thayer, an old Milwaukee favorite in opera, made a hit as Sir Horace in When We Were Twenty-one at the Davidson last week. Mr. Thayer has secured the rights to When a Woman Loves, which he will take out next season under the title of A New England Romance.

John M. Saimpolis returned to this city 7, and a warm reception awaits him when he reappears with the Thanhouser co.

Eugene Moore, for two and a half years leading man at the Academy, will close with that organization in two weeks.

CLAUDE L. N. NORRIE.

## ST. PAUL.

Large and fashionable audiences at the Metropolitan Opera House 3-5 greeted May Irwin in Madge Smith, Attorney, on this her first local appearance as a star. May Irwin interpreted the role with cleverness and tact. She was vivacious and sparkling, her voice sweet and clear, and her coon songs sung with a genuine darky richness of tone, and with a pathos and abandon both expressive and pleasing. William B. Smith did good work as John Smith. John M. Sparks' Ajax O'Shaughnessey was a clever characterization, his dialect was good, and he sang admirably. William Burress was decidedly good as Count Cotton. Jacques Kruger was excellent as Wilson. Mabel Florence played the role of Clarice Gay creditably. Bert Thayer, Roland Carter, and others in the cast made the most of their parts. The Village Parson was creditably presented 5-11, and was well received by good audiences. The scenery and stage settings were commendable. F. Lawrence Lee as the Rev. Tom Godley did effective work and met with favor. Anna Viola Risher was attractive and pleasing as Fern Godley. William Webb did a good bit of acting as Bud Gordon. Scott Lawrence was an excellent Andy Thom. Charles De Boise as Felix Gordon was a realistic villain. Mrs. George W. Barnum did some good character work in the role of Gretchen Van Crans. Little Josie McMahon was clever as Little Myrtle, and other characters were fairly taken. George Clarke in When We Were Twenty-one 12-18. Richard Mansfield 20-22.

Arthur Donaldson and a capable co. presented Carl Carlson at the Grand Opera House 5-11, opening to a full house. Mr. Donaldson and his new play received heartily expressed appreciation. Arthur Donaldson as Carl Carlson did full justice to the role. He possesses a melodious voice and sang with good effect. Jane Lenox was a good Julia McFarley; she is gifted with a clear and sympathetic soprano voice that evidenced more than ordinary culture, and her delightful rendering of several numbers won for her hearty applause. Annie Mack-Berlein as Mrs. Bridget McFarley interpreted the part convincingly. Roselle Harries as Juno, a six-year-old tot, proved herself a delightful little actress. Etta Harlan was good as Sally, and David Elmer as Henry Harding won recognition as the villain. The balance of the cast was good. The Telephone Girl 12-18.

The Criterion Stock co., with Robert Drouet as leading man, will open the Summer stock season at the Metropolitan Opera House June 9. Mr. Drouet is a great favorite with St. Paul audiences, and the co. will be warmly welcomed.

GEORGE H. COLGRAVE.

## MINNEAPOLIS.

At the Metropolitan Theatre The Burgomaster was presented 2-4 by a well balanced co. to large and pleased houses. Gus C. Weinburg made an emphatic hit in the title-role. Laura Joyce Bell, Edith Yerington, Ida Hawley, Alma Doerge, George Broderick, and Harry Crandell were also excellent and contributed largely to the success of the production. Handsome scenery and stage effects were in evidence. When We Were Twenty-one opened for a week at the Metropolitan Theatre 5 to good business. George Clarke appeared as Richard Carewe with marked success. His work was strong throughout. Estelle Carter made a charming Phyllis. H. D. Hawley gave a consistent characterization of the Imp. Otis B. Thayer, John T. Burke, and J. W. Benson did excellent work as Carewe's chums. Emilie Beaupre was seen to advantage as the Fine Fly. The Village Parson 12-18.

At the Bijou Opera House, The Great White Diamond opened for a week 5 to large houses and scored a hit. The co. was equal to all demands. Florence Huntley made the most of Lola Brace. Frank Hennig, who is pleasantly recalled as a member of the late Thomas Keene's co., left little to be desired as Robert Thorne. John Martin, Harry West, and Alice Gilmore also deserve mention. Carl Carlson 12-18.

An amateur minstrel performance was given at the Lyceum Theatre 6 by members of the First Regiment, M. N. G., for the benefit of the Pan-American fund. The programme, which was under the direction of Al. Flournoy, a semi-professional, was enjoyable throughout.

The Carleton College Glee Club of Northfield, Minn., gave a very enjoyable concert at Plymouth Church 6 to a good audience.

Signor and Signora Valenza, late members of the French Grand Opera co., and now residents of this city, gave a concert at the First Unitarian Church 7 to a large and brilliant audience.

The Metropolitan Theatre will be given a thorough overhauling during the month of June. The management will spend in the neighborhood of $4,000 in decorating and refurbishing. While the Metropolitan is dark, Manager Scott will play a three weeks' season of vaudeville at the Lyceum Theatre.

The Pike Theatre Stock co. has been engaged by Manager Scott for the Summer season at the Metropolitan Theatre.

F. C. CAMPBELL.

## BUFFALO.

The Merchant of Venice, produced on a big scale, with N. C. Goodwin as Shylock and Maxine Elliott as Portia, proved a fine entertainment and drew a good audience to the Star 6. Mrs. Leslie Carter in Zaza was a strong attraction at the Star 9-11, and large audiences attended, as it was announced as probably the final presentation of the piece here. Arizona 13-18.

The University Club boys gave a creditable performance at the Star 6, entitled The Hon. Julius Caesar, pleasing fair audience. Alice of Wonderland, another amateur entertainment, was given 7 for a charity benefit to fair attendance.

Tennessee's Partner, a realistic and interesting drama of California mining life, was pleasingly played at the Lyceum 6-11, and drew good houses. The Golden Nugget Quartette was popular.

The Byrne Brothers in Eight Bells opened at the Lyceum 13 for the entire Summer season, counting on weekly changes of specialties and interpolated attractions to keep up the interest.

The Pan-American Exposition is already one of the finest night electrical displays in history, and thousands of workmen aided by good weather are doing wonders to make the grounds perfect for the formal dedication 20. The great fountains have just been started and are beautifully effective, and the mirror effects of the waterways reflect and double the electric effects. Fanchulli and the Seventy-first Regiment Band, from New York city, has commenced a season of concerts daily. The Sixty-fifth and Seventy-fourth Regiment Bands, of Buffalo, also give daily concerts, so there is plenty of music. The carnation, tulip, and hyacinth shows are lovely and elaborate. The ordnance exhibit of the United States Government is a tremendous one, and a source of great interest to all the foreign military officials arriving. On the Midway only a few attractions are yet running, but those open are all good. A. L. Dobson, of Gus Hill's staff, has been engaged by Manager John Laughlin as press agent for the Teck during the Pan-American season, when the big Bolossy Kiralfy spectacle will be transferred here from the Olympia, London.

FRANK B. WILCOX.

## NEWARK.

At the Newark Theatre Conse Payton's Brooklyn Theatre co. were seen 6-11 in The Charity Ball. The performance was a good one and the large audiences attested to the popularity of Conse Payton, who was very amusing as Alec Robinson. Etta Reed made a favorable impression as Ann Cruger. George Hoey was a capital Judge, while Sadie Radcliffe, Zolande Bijou, and W. A. Mortimer contributed to the effectiveness of the production. Vaudeville preceded and was interspersed throughout the play.

The Empire Theatre had Thomas Jefferson in Rip Van Winkle 6-11. Thomas Jefferson gave a good performance of Rip, albeit an imitation of his illustrious father. Large audiences apparently enjoyed the familiar drama as of yore. Margaret Haywood was a forceful Gretchen, John D. Walsh a good Derrick von Beekman, and Mabel Walsh satisfactory as Meenie, grown up. Little Harold and Edith Taliaferro were good in the children's roles.

The Black Flag was the weekly change of bill at the New Century 6-11. The feature of the week was the return to the cast of John Waldron, who has been ill for some weeks. He received an ovation upon his appearance Monday evening, and flowers were numerous. Victory Bateman had a strong role, in which she showed to advantage. John Waldron as Harry Glyndon was capital. Raymond Capp, Victor Moore, Nelly Walters, Ruth Glyndon, and Anna Layng, the latter a new member of the co., were all capable.

At the Columbia Theatre the stock co. revived Rapping the Whirlwind successfully. Maude Edna Hall created much enthusiasm in the leading part, and after the second act the applause would not abate until she made a speech. Edith Mordant, Charles Hallock, and Claude Brook assisted ably. Arthur Holden in his dive into a tank of water made a hit.

William J. McKiernan's new Irish comedy-drama, Dion O'Dare, will be presented at the Newark Theatre June 4, under the direction of Barny O'Neil, by local professional talent. Incidental music is being written by Theodore Appel, and a ballad, "My Own Ben Machree," by A. J. Hollywood, will be introduced.

Bert Lytell, of the Columbia Theatre Stock co., will be tendered a benefit May 20.

Victor Moore will receive a benefit during the presentation of Dion O'Dare in June, in which play he will take a principal part.

The Orange members of the Louis James and Kathryn Kidder co. are arriving in town, after having closed a successful season.

Marlborough Hardy will replace C. L. Robinson as business-manager of the New Century Theatre May 11. Mr. Robinson has resigned.

C. Z. KENT.

## PROVIDENCE.

The Dancing Girl, with Valerie Bergere in the title-role, was presented by the Albee Stock co. at Keith's 6-11 to large and delighted houses. The role of Drusilla, the dancing girl, offers to Miss Bergere by far the best opportunity she has yet had to display her powers, and that she gave genuine pleasure was evinced by continuous applause and curtain calls at the end of each act. Malcolm Williams as the Duke of Guisebury, George F. Farren as John Christison, Percy Winter as David Ives, Lisle Leigh as Sybil Crake, and Helaine Hadley as Faith Ives, all gave admirable performances. The Senator 13-18.

Human Hearts was the Empire attraction 6-11 to good houses all the week. This is evidently the style of play that pleases patrons of this house, for there was an abundance of enthusiasm. The piece was well cast, leading parts being taken by James Gordon as Tom Logan, Herbert Betts as Frederick Armsdale, and Mary Downes as Jennette Logan. Lilliputians in Fairyland 13-15. The Honest Blacksmith 16-18.

At the Providence Opera House Foxy Quiller was the attraction 6, 7. In a Balcony and The Land of Heart's Desire was given 8 to a large house. Mrs. LeMoyne, Otis Skinner, Eleanor Robson, and Mabel Taliaferro gave capital performances. Arthur Sidman opened 9 for the balance of the week in York State Folks.

The regular season at the Empire will close 18, and 20 the Katherine Rober co. will open its Summer season. The co. began rehearsals here 6.

At the close of the performance of The Dancing Girl at Keith's 10, Valerie Bergere gave a reception and tea in the foyer of the theatre to the ladies. It was largely attended and thoroughly enjoyed.

The fiftieth performance by the Albee Stock co. will be given 13, and will be appropriately commemorated by the presentation of autographed photographs of Miss Bergere.

The Merchant of Venice will be presented 20 by N. C. Goodwin and Maxine Elliott.

HOWARD C. RIPLEY.

## SEATTLE.

Blanche Walsh was at the Seattle in More Than Queen April 28-30. La Loie Fuller followed 2-4. Of course, the interest centered in the world renowned dancer, and her clever work was appreciated by the large audiences that attended. The Archangel and The Tempest are beautiful creations. Of the supporting co. it were well not to say too much. They were by no means up to any kind of a standard of first-class vaudeville. Harry Bulger was a refreshing feature in his clever specialty of Monks and Paris. The Evil Eye 9-11. Rolling Balls 13-15.

At the Grand Opera House the Frawley co. appeared April 29-4 in The Ensign and The Senator. As the Ensign, Mr. Frawley had a congenial part, and acted it accordingly. A feature of the performance was Wallace Shaw's clever make-up as Abraham Lincoln. Mary Van Buren, Phoda McAllister, Harrington Reynolds, and J. R. Amory were also good. The production as a whole was not up to the usual Frawley standard. The Senator was better. As Senator Hannibal Rivers, Mr. Frawley was seen in one of his best parts. Harrington Reynolds gave a polished interpretation of Count Ernest Von Strahl. Frank Mathieu stammered acceptably at Lieutenant Schaefer. J. R. Amory made his customary hit as Baron Ling Ching. Clarence Chase was better than usual as Richard Vance. Herbert Ashton showed unexpected ability as Isaiah Sharpless. Alice Johnson as Mrs. Hilary, Mary Van Buren as Mabel Denman, and Pearl Landers as Josie were all well received. The fourth week of the Frawley engagement at the Grand ended 4, but business has been so satisfactory to both Mr. Cort and Mr. Frawley that the engagement has been extended two weeks longer. The Sporting Duchess and The Wife 9-11. The Great Ruby and Madame Sans Gene 12-18.

Large houses appreciated good performances of The Two Sisters and Seven Lights by the Elliston co. at the Third Avenue April 29-4. Both productions were well staged. Carl Booth gave a very good rendering of Captain William Allen in the latter play. This was the second week of the engagement. Jessie Morton assisted in specialties. Charles Eric Verner in The Sheaghraun and Shamus O'Brien 5-11. Arrah Na Pogue and Current Cash 12-18.

RODNEY D. WHITE.

## JERSEY CITY.

The Volunteer Organist came to the Bijou Theatre 6-11 to fine business, and although a stranger and not over-boomed, has turned out to be an excellent play, and is sure to be a winner. The author has woven together some simple incidents into an interesting story. The cast was good, and contains W. B. Stonas the organist, who gave a rugged interpretation of the role; Hector Dion as the village parson, Theodore Moreton as the philanthropist, John Gorman as the hypocrite, Larry Dooley in the comedy part, T. J. Jackson, William Trainor as the tavern keeper, Frederick Guest as the tippler, Ruth Berkeley as Grace, May McCabe as Lucretia, Marion Russell and Baby Bernice. Willie Nelson sang sweetly the solos in the church scene. The stage mountings were picturesque. An Actor's Romance 13-15. Aubrey Stock co. 20-June 1.

Ben Deane, who plays the doctor in Arizona, has signed with the same co. for next season. Mr. Deane will create a part in Charles Dickson's new play in Brooklyn 20.

Ettie Henderson, and Manager Frank E. Henderson and his family, have gone to Long Branch for the Summer.

The Police Department is to have a benefit at the Bijou Theatre June 3-5.

The stage of the Academy of Music is occupied daily by the Kiralfy ballets, rehearsing for their season at the Pan-American.

The Academy of Music closed a satisfactory season 4, and will reopen Sept. 2.

John E. Langsbee, stage machinist of the Academy of Music, left here 1 to open his hotel at Lake Hopatcong. William E. Broderick, of Hodge, Podge and Co., will be a partner in the venture.

Louis Dittmar's two-act comic opera, Father Knickerbocker, will be produced at Midland Beach July 13.

WALTER C. SMITH.

## LOUISVILLE.

The season is drawing to a close at Macauley's. The house will be dark until 9, when Richard Mansfield will be seen in Henry V. Marked interest is being evidenced in this event and the advance sale is large. E. H. Sothern 14, 15.

The season at the Avenue will close 11, the closing attraction being A Romance of Coon Hollow, presented by an excellent cast and handsomely staged. The season at the Avenue has been a remarkably successful one; the attendance has been uniformly large, and the attractions offered of a popular kind, for which the management is to be congratulated.

Buffalo Bill's Wild West will give two performances in this city 9.

The May Musical Festival at the Auditorium 13-15 promises to surpass all previous occasions of its kind. A number of fine soloists have been engaged; the local chorus, which has been rehearsing for months, will sing some ambitious and classical selections, and the Boston Symphony Orchestra will be one of the features. The press work and advertising has been skillfully done and the affair promises to be successful both in an artistic and pecuniary way.

Manager James E. Camp announces May 27 as the date of the opening of his Summer vaudeville season at the Auditorium. He states that only first-class people will appear. Charles D. Brown, representing the Western vaudeville circuit, will attend to the booking. The Auditorium grounds have been beautified, and as the attraction will be a seasonable novelty, there is every reason to believe that Manager Camp's venture will be successful.

Charles F. Towle was one of the visitors of the week, doing the advance work for the Goodwin-Elliott co., which will be seen in The Merchant of Venice in the near future.

CHARLES D. CLARKE.

## CLEVELAND.

Much interest is being evinced by society people and theatregoers of this city in the announcement that Mrs. Fiske in her two great successes, Becky Sharp and Tess of the D'Urbervilles, is to be seen here shortly. There is no doubt but that the engagement will be the event of the season.

N. C. Goodwin and Maxine Elliott in The Merchant of Venice will appear at the Euclid Avenue Opera House 18. To Have and to Hold, presented by a mediocre co., was the attraction at the Euclid Avenue Opera House 6-11. The house will be dark all week except Wednesday 15 and Saturday 18. On the first date Conn and Hicks will take their annual benefit, having engaged Al. Henry's Minstrels with several specialties added to the bill.

Eugenie Blair's co. gave an elaborate production of The Two Orphans, which was highly appreciated by the patrons of the Lyceum Theatre 5-11. The difficult role of Louise was interpreted by Eugenie Blair in a creditable manner. Carleton Macy was especially fine in the role of Armand. Edgar Baume was good as Jacques, and Ann Warrington and Katherine De Barry were worthy of mention. The rest of the large cast was adequate. Camille 13-18.

The Silver King at the Cleveland Theatre 6-11 was a popular bill and Mr. Haskin, who took the leading role, was supported by a good co. Fabio Romani 13-18.

Joseph Haworth is resting after a severe illness at his Summer home at Wickliffe on the Lake.

WILLIAM CRASTON.

## COLUMBUS.

Mrs. Leslie Carter appeared in Zaza at the Southern 2, 4. Richard Mansfield in Henry V was the attraction 7, and a more elaborate and pretentious production has not been seen here in many a day. The play is staged and presented by Mr. Mansfield in a wonderful achievement in dramatic art and deserved the laudatory comments and applause which were showered upon it. The cast would be difficult to improve upon and the costumes and scenery were a revelation. Tim Murphy 10. E. H. Sothern 14. May Irwin 16.

The Dairy Farm made its third visit here at the High Street 2-4 and met with its former success. As the closing attraction of the season at this house, an inferior production of Quo Vadis was presented 6-9.

The Banker's Daughter was the bill offered by the Columbus Stock co. at the Grand 6-11. Stella Kenny, as Florence Westbrook, made a hit, and upon seeing her in this play, it was apparent that she has heretofore been cast in roles that were unsuitable and which did not permit her to display the talent she possesses. Rose Stahl, as Lillian Westbrook, was very good. Joe Dailey appeared to advantage as George Washington Phipps. Gladis Wilcox, a little miss of this city, was well received and the remainder of the cast met requirements. This is the final attraction of the season at this house.

W. H. Rosenthal is in the city making arrangements for the opening of the Rosenthal Stock co., which occurs at Minerva Park 25.

W. W. PROSSER.

## DENVER.

The down town theatrical season is rapidly drawing to an end. Several cancellations, caused by illness and other reasons, have caused dark weeks at the Broadway, curtailing what would have been a prosperous Spring season. Sag Harbor, the last week in April, was followed by a dark week, and Henry Miller, for three nights and a matinee, commencing 9, closes the season. Much disappointment is felt over the illness that prevented James K. Hackett from filling his date the last week of the present month. It is rumored, however, that there will yet be a chance to see Mr. Hackett for a few weeks as a star at Elitch's Gardens this Summer.

At the Tabor week April 29-4 Lorin J. Howard's co. did excellent business in Held by the Enemy. This stirring war play was given an adequate production and seems to have lost none of its drawing power. Especially good were the performances of Mr. Howard, who as the war correspondent was breezy and acted in every way capitally, and Faith Howard, who made a delightful and refreshing Susan. Neil Burgess in The County Fair is the next attraction.

Mr. and Mrs. T. D. Long have returned, and the announcement is made that Elitch's Gardens will open 25, and that a stock star system will be pursued there. The Manhattan, which has been leased by Mr. and Mrs. Long, will probably be run during the two hottest months of the Summer with a musical comedy co., although this has not yet been decided.

F. E. CARSTARPHEN.

## MONTREAL.

At the Academy The Garrick Club, under the able direction of R. B. Holland, performed Dandy Dick for the benefit of the Western Hospital. The task was by no means an easy one for amateurs, but they acquitted themselves in a highly creditable manner. The same club gave a private performance of Confusion 7. Frank Norman's Kermesse and Animated Dolls 9-16.

Human Spiders opened at the Francais 6. The play is an ultra improbable and sensational melodrama of crude construction. Mary Hampton struggled nobly to make the abnormally wicked heroine appear probable. Jennie Reiffarth gave a strong, if somewhat exaggerated, performance of Madam Henderson, but the best impersonation was the German girl of Amy Lee, and it is a pity that a good piece of work was marred by an unnecessarily vulgar scene in the second act. The play was well staged. Baldwin Melville Stock co. open for a Summer season in The Sporting Duchess 13. Walter S. Baldwin arrived in town 7. He made many friends during his sojourn with us last Summer, who will welcome the return of his co.

The Span of Life, with its fine scenery and sensational living bridge scene, is doing excellent business at the Royal, and delighting the patrons of that house.

Montreal Lodge 44, T. M. A., held a benefit in the Academy April 26.

Francis Wilson in The Monks of Malabar plays the Academy 13-18.

W. A. TREMAYNE.

## KANSAS CITY.

Rusco and Holland's Minstrels, with Billie Kersands as the conspicuous figure, opened a week's engagement at the Grand April 29-4 and did good business. There was enough rag time, coon songs and specialties of an entertaining character to please the patrons. Kersands is as funny as ever in a way all his own. His jokes are a little stale, but one can forgive him because it is not the jokes that are funny anyway—it's Kersands' way of telling them. Toledo, a negro juggler, is one of the best features of the performance; without him the olio would be rather tiresome. Next week, At Valley Forge.

The Banker's Daughter was revived at the Auditorium by the Woodward Stock co. 29-4. The opening was delayed one day on account of the absence from the city of Jane Kennark, whose mother died at her home in Kansas City, the funeral being held in St. Louis. The Banker's Daughter was well put on, but the business was only fair. Next week, Puddin'head Wilson.

The Aubrey Stock co. is doing a fair business at the Gillis Theatre, where it is playing an indefinite engagement. The Land of the Living was the bill April 29-4. The play was well staged and put on with skill. The members of the co. are all capable people, who work well together. Next week, The Fire Patrol.

EDGAR P. ALLEN.

## PITTSB'RG.

James J. Jeffries in A Man from the West played to crowded houses at the Bijou 6-11. That the play pleased the Bijou audiences was shown by the applause. Next week, The Silver King.

The Grand Opera House Stock co. presented The Merchant of Venice 6-11. The cast was as follows: Shylock, James E. Wilson; Bassanio, William Beach; Antonio, Benjamin Johnson; Gratiano, Thomas W. Ross; Lorenzo, Edward Poland; Saharino, Thomas Meighan; Salano, Walter Ware; Tubal, Willis Martin; Launcelot, Joseph Woodburn; Old Gobbo, Joseph Wigherman; Portia, Sarah Truax; Jessica, Lida McMillen, and Nerissa, Alice Butler. Mr. Wilson's Shylock was well received, and executed with a smoothness and consistency throughout that gave evidence of careful preparation and which reached a high standard of excellence. Sarah Truax's Portia was delightful and entirely in keeping with the many other artistic portrayals given by this capable actress. The other roles were played with intelligence and ability, the staging and costuming were magnificent, and on the whole the management is to be congratulated on having given its patrons one of the best Shakespearean productions seen here in a long time, and one far superior to usual stock work.

Arizona is the bill at the Alvin 6-11. Next week, Zaza.

L. W. MENDENHALL.

## TORONTO.

For his second weeks' engagement at the Toronto Opera House 6 Robert B. Mantell chose A Secret Warrant. The actor was much more effective than in The Dagger and the Cross and had an opportunity of displaying his humorous talent, of which he has a fair share. The scenic investiture, costumes, and support were all that could be desired. The women's roles were not so well filled, however, as the men's. Members 15.

The Valentine Stock co. presented Wicked London to a crowded house at the Princess Theatre 6. The play is the sort which pays here, being of the old melodramatic order, and the co. put it on in a conspicuous manner. East Lynne 13.

The Princess Chic will be heard at the Grand 9. E. S. Willard comes for a two weeks' sojourn 13. The advance sale has been very large. This actor's engagement will end the Theatrical Trust's interest in the Grand Opera House, which will be in A. J. Small's hands. The Trust people will move into the Princess.

J. V. MCARDLE.

## OMAHA.

Daniel Sully attracted a fair audience to the Boyd 3. His new play, The Parish Priest, made a very good impression, and the support was satisfactory. May Irwin 7. Richard Mansfield 16. E. H. Sothern 24, 25, completes the season's programme.

This city is greatly wrought up over the fact that

Success

Immense popularity explains itself thus:

10 year Old

Hunter Whiskey

Always delights and never disappoints.

It never lowers its high standard of quality.

It never varies its perfect purity and mellow flavor.

It satisfies everybody else. Now, satisfy yourself.

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WM. LANAHAN & SON, Baltimore, Md.

the Mayor has made a spasmodic effort to reform some of the Sunday abuses. May 5 all the theatres were ordered closed. Fortunately there was nothing booked at the Bood. The Orpheum management took their co. to Dohany's Theatre, Council Bluffs, and the Trocadero claimed to have verbal permission to run as usual; at all events the theatre was crowded both at the matinee and evening performances. In all probability the injunction against the theatres keeping open on Sunday will last only a short time.
J. R. KINGWALT.

## NEW ORLEANS.

Blind Tom appeared at the Tulane Theatre 5-8 and drew small audiences during his stay. The programme rendered was principally a classical one, and Tom demonstrated the fact that he is a pianist far above the average. All the theatres are now closed for the Summer.
J. M. QUINTERO

# CORRESPONDENCE

## ALABAMA.

**HUNTSVILLE.**—OPERA HOUSE (Monte Sano Land and Improvement Co., owners): An Old Maids' Convention (local), for the benefit of the Public Library Association, 2; large audience; performance good.——ITEM: The Huntsville Opera House has closed its season and its managers have decided to convert the theatre into a gymnasium, a majority of them having become interested in a stock co. for the building and management of a new Opera House.

**UNION SPRINGS.**—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and manager): Dark.——ITEM: The Philharmonic Club, of this city, propose rendering Queen Esther soon.

**ANNISTON.**—NOBLE STREET THEATRE (A. R. Noble, manager): Corrin Bridewell 9, Peters and Woodward's Comedy co. 8, 10, 11.

**SELMA.**—ACADEMY OF MUSIC (Long and Rees, managers): Dark.

## ARKANSAS.

**BLACK ROCK.**—HENRY OPERA HOUSE (Coffey Brothers, managers): Price-Arlington co. March 25-27 in Maud Muller, Mabel Heath, and The Other Girl; performances fair; good business. Brown-Wagner co. April 1-6 in Uncle Josh Spruceby, The Man in Black, Ten Nights in a Bar Room, The Swedish Man, East Lynne, and Kathleen Mavourneen; performances poor; small business. Henry Watterson lecture on "Money and Morals" 8; large business; fair lecture. Krause-Taylor co. May 2-4 in A Home Affair, A True Kentuckian, The Colonel, and Dr. Jekyll and Mr. Hyde; performance and attendance good; Wood's children deserve special mention.

**LITTLE ROCK.**—CAPITAL THEATRE (Charles T. Taylor, manager): Rentfrow's Jolly Pathfinders April 29-4 in From Sire to Son, The Lightning Express, Below Zero, Falsely Accused, Cinderella, and Saint Valentine's Day; fair performances; light business. Andrews Opera co. 6, 7.

**PINE BLUFF.**—OPERA HOUSE (M. Holland, manager): Walker Whiteside April 29 in Heart and Sword; co. capital; costumes and stage settings gorgeous. Rentfrow's Jolly Pathfinders 6-11 cancelled.

**FORT SMITH.**—ELLES THEATRE (George Elles, manager): Andrews Opera co. in Martha and Carmen 2, 3 to good and pleased audiences. Rentfrow's Comedy co. 6-11.

**HELENA.**—GRAND OPERA HOUSE (Newman and Ehrman, managers): Andrews Opera co. 8, 9.

## ARIZONA.

**PHOENIX.**—HARRIS THEATRE (Nick Wagner, manager): Paul Jennison Concert co. 8. Town Topics 11.

**PRESCOTT.**—DAKE'S OPERA HOUSE (Nick Wagner, manager): Town Topics 12. Jossey Stock co. 13-18.

**TUCSON.**—OPERA HOUSE (A. V. Grossetta, manager): Rubio Theatre co. April 29-4 to light business; performances good. Paul Jennison, 'cellist, 6.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt and Co., managers): Minstrels (local) 7; benefit performance, with Managers Wyatt as interlocutor, and Pollock and Morosco on the ends; performance was a corker. Ernest Seaton Thompson 10, 11.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Ralph Cummings co. continued their good work in the adventures of Lady Ursula and Fuddin'head Wilson 12-17; business excellent.——ITEMS: G. A. Robinson, principal of the Los Angeles School of Dramatic Art, gave a delightful reading of Stephen Phillip's new play, Paola and Francesca, before a large concourse of invited guests April 30.

**SAN JOSE.**—VICTORY THEATRE (Charles P. Hall, manager): Steam Laundry co. April 28-4. Jessie Shirley co. 11.——ITEM: The Rose Carnival in honor of President McKinley 13-15. Present indications are that it will be one of the grandest flower carnivals ever held in California.

**SAN BERNARDINO.**—OPERA HOUSE (Martha Kiplinger, manager): A Husband on Salary 1; small house; performance poor. Paul Jennison Concert co. 2; poor house, performance excellent. Ruble Theatre co. 6-11.

**OAKLAND.**—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. presented The Streets of New York April 28-4 to packed houses. Stevens and Maurice Stewart gave clever performances. Next week, Nell Gwynne.

**SANTA ANA.**—GRAND OPERA HOUSE (William McCulloch, manager): Minstrels (local) 2; house packed; audience pleased. A Husband on Salary 4.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): Dark.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

## COLORADO.

**LEADVILLE.**—WESTON OPERA HOUSE (W. S. Tobey, manager): Harry Corson Clarke in What Did Tomkins Do April 29; good business; performance was below standard; Mr. Clarke was unable to appear on account of sickness. Held by the Enemy 8. Other bookings have been canceled on account of trouble between the management and Mrs. L. B. Weston, former owner of the house.——LYCEUM THEATRE (F. Mack, manager): Dark.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, manager): Sag Harbor was presented April 30 to large business. The play was well put on and warmly received. Nell Burgess in The County Fair 4 to good business; excellent performance. A hit was scored by the Elks' Minstrels 6; S. R. O.; Clint Draper, Miss Cassady, Grant Pauly, Charlie Ferrin, and Wilkie Edwards deserve favorable mention.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): Nell Burgess in The County Fair April 29; good business and performance. Harry Corson Clarke in What Did Tomkins Do 2; light business; Mr. Clarke failed to make his appearance.

**OURAY.**—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Tacit Travelle co. 4, small house; fair attraction.

**ASPEN.**—WHEELER OPERA HOUSE (Billy Van, manager): What Did Tomkins Do April 30; performance poor; good house. Lois Fuller co. 21.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): Nell Burgess in The County Fair 3, crowded house; good performance.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): Nell Burgess 13.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): The Heart of Maryland to fair business 3; the co. was carefully selected, and gave a meritorious performance. York State Folks to large and delighted audience 4; the little drama is charming; the dialogue is pertinent; the situations carefully worked out, and the climaxes strong; the piece needs lengthening, and perhaps incidents have been sacrificed to atmosphere, but these are minor points that time and rehearsal will rectify; Mr. Sidman gave a conscientious and artistic portrayal of Myron Cooper; James Lackaye, who staged the piece, played Simon Peter Martin capitally; Mrs. Sidman, Leila McIntyre, Harry Linton, and Earnest Lamson were especially well cast; Randolph Aurie, who had the leading juvenile role, might be improved upon. Connecticut State Music Teachers' Convention 6-8; the Kaltenborn Orchestra, Emma Guck, Shannah Cumming, Marguerite Hall, William Rieger, and Ericsson Bushnell, of New York, assisting. Mendelssohn's Elijah, conducted by Emilio Agramonte, was magnificently sung 8; Frank Lea Short having charge of the scenic part. Mildred Holland 9. John Drew 11. Andrew Mack 13-15. Viola Allen 21, 22. The Bostonians 23. N. C. Goodwin and Maxine Elliott 28.——NEW GRAND OPERA HOUSE (C. E. Bunnell, manager): W. H. Van Buren, assistant manager: The Prisoner of Zenda to packed houses 2-4; excellent performance. Hazel Kirke to large receipts 6-8; well produced co., including Charles Hagan, Charles Morton, A. C. Dorner, Estelle Sprague, Alice Ramsdlea, and Vona Grabee. Royal Lilliputians 9-11. Hello, Bill 13-15.——ITEMS: Epes Winthrop Sargent (Chicot) came up from New York 4 for presentation of York State Folks.——Marguerite Hall was entertained by Mrs. A. Heaton Robertson 6-8. Mrs. Robertson, as Miss Ridgeway, was a member of the late Emma Abbot's co., and is a singer of prominence.——Ella Wheeler Wilcox is at her Summer home, "The Bungalow," Short Beach.——E. C. Morton, the genial press agent of Hyperion and Grand, will go to his old home near London, England, for a few weeks this Summer.——Mr. and Mrs. Bunnell spent a few days at Atlantic City last week.
JANE MARLIN.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, manager): The Heart of Maryland was well presented by a good co. to like patronage 1. Mabel Howard played the part of Maryland Calvert with dramatic force and evident earnest study of the part. Maude Adams in L'Aiglon 3, 4. Arthur Sidman in York State Folks 6-8 captivated all who witnessed it. The plot and incidents do not follow the stereotyped rural dramas, there is no mortgage overdue, no villain or outcast daughter, but there is plenty of pathos and humor, and the story is interesting. Mr. Sidman in the principal character installed himself at once with the audience as a favorite. James Lackaye, remembered as the stern brother with Shore Acres, has a similar part in this play, which he portrays with equal force. The remainder of the co. was fine. The scenery was magnificent. Hazel Kirke 9. Foxy Quiller 10. The Royal Box 11. John Drew 13. Andrew Mack 16-18. Daniel E. Ryan co. 20-25.——ITEMS: Clifton Kennedy of A Trip to Chinatown co., is at his home here for the Summer.——The old gallery seats of the Hartford Opera House, now undergoing extensive alterations, will grace the theatre of a Summer park in Springfield, and the orchestra chairs will fill a like capacity in a theatre in Middletown, Pa.
A. DUMONT.

**BRIDGEPORT.**—PARK CITY THEATRE (G. B. Bunnell, lessee; W. L. Rowland, manager): Arthur Sidman had good house 2 to see his York State Folks, and the play pleased exceedingly. The Heart of Maryland 4; business and performance good. John Drew in Richard Carvel 6; Drew was voted miscast. Peter F. Dailey in Hodge, Podge and Co. 7; business as big as the unctuous star and just as satisfactory. Mildred Holland in The Power Behind the Throne 11 (returns). Louis Mann and Clara Lipman (returns) 20. Viola Allen 23; closes the regular season.——SMITH'S THEATRE (Edward C. Smith, manager): Cole and Johnson in A Trip to Coontown 2-4 to the usual good business. Agnes Burroughs in East Lynne to good business 6-8; fair performance. On the Stroke of Twelve attracted sensation lovers 9-11. A Country Merchant 13-15. Hello, Bill (return) 16-18. Pine Forest (first production on any stage) 30, 31.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, manager): The Bostonians in The Serenade drew a large and delighted audience 2; although the co. is much changed this season, it is still one of the best light opera organizations seen here; H. C. Barnabee was welcomed as an old friend, and Charles E. Hawley, John Dunsmure, George Frothingham, Adele Kofter, Estelle Wentworth, and Josephine Bartlett, all sang and acted finely, while the chorus and orchestra were tuneful and well balanced. The Prisoner of Zenda 8, 9. Chester De Vonde co. 13-18.

**DERBY.**—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): The Little Minister April 29. Thomas E. Shea 2-4 drew big houses, presenting The Voice of Nature, Dr. Jekyll and Mr. Hyde, Faust, and The Man-o'-War's Man.——ITEMS: Treasurer Kennedy, of Thomas E. Shea's co., entertained the local Elks at a social session with character sketches and recitations.——The dedication of the Elks' new building will take place 14.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Esmeralda was well presented by the Y. M. A. and B. Society 7 to S. R. O. Hodge, Podge and Co. 11. John Drew 14. Louis Mann and Clara Lipman 21.——OPERA HOUSE (W. W. Hanna, manager): French Beauties Burlesquers 2; good patronage; pleased audience. London Belles 9. Monte Carlo Girls 23.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, manager): John Drew in Richard Carvel 7. Mildred Holland 10. Foxy Quiller 11.——JACQUES OPERA HOUSE (Jean Jacques, manager): The Edison moving pictures to good business April 29-4. On the Stroke of Twelve attracted enthusiastic audiences 6-8. A Royal Prisoner 9-11. The Prisoner of Zenda 13-15.

**WHALLMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, manager): A Country Merchant 4; good business; fair co. When We Were Twenty-one 6 pleased large and cultured audience. Rose Sydell's London Belles 7; fair attendance; weak performance. Monte Cristo 10.

**MIDDLETOWN.**—THE MIDDLESEX (Henry Engel, manager): Peter F. Dailey in Hodge, Podge and Co., to good business; excellent attraction. Andrew Robson in The Royal Box 10; good performance; satisfactory business. The Bostonians 24.

**PUTNAM.**—BRADLEY THEATRE (Richard Gorman, manager): William Morris in When We Were Twenty-one gave excellent performance 7; fair house. Levitt's opera, Idyl of the Mill, 30, 31.——PUTNAM OPERA HOUSE: Rose Sydell's London Belles 14.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, manager): The Bostonians in The Serenade 1 were welcomed by a large audience; good performance. Peter F. Dailey in Hodge, Podge and Co. 8 drew a large house who were abundantly amused.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): True S. James gave a fine performance 8; poor business. Monte Cristo 13.

**STAMFORD.**—GRAND OPERA HOUSE (I. M. Hoyt, manager): Hello, Bill 10.

**BRISTOL.**—OPERA HOUSE (W. B. Michael, manager): Dark.

**NEW MILFORD.**—OPERA HOUSE (J. R. Johnson, manager): Dark.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Thomas Jefferson in Rip Van Winkle 4; fair house; audiences pleased. Local 8. Louis Mann and Clara Lipman 13. John Drew 20.

## FLORIDA.

**KEY WEST.**—SAN CARLOS OPERA HOUSE (G. Charles Ball, manager): Marguerite L. Jackson 1; poor performance and business. Manager Ball expects to open his Summer Stock co. the latter part of this month.——ODD FELLOWS': D'Ormond Fuller co. in An Opium Fiend and Carmen April 29-4; good performances and houses. Othello 6.——LA BRISA VAUDEVILLE PALACE (Paul Brachard, manager): Dark.——ITEM: Agnes Fuller, who has been ill for some time, is out again, and will play in Othello.

**OCALA.**—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark.

## GEORGIA.

**MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): Rev. Eugene Sheehy 30 lectured on "A Tour Through Ireland" to large and pleased audience.——CRUMP'S PARK PAVILION (E. E. Winters, manager): Una Clayton co. opened 6, presenting The Midnight Masquerade to large and delighted audience.

**GAINESTON.**—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Perle Opera co. in The Beggar King 15.

**ROME.**—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Dark.

**PORT GIBSON.**—COLEMAN HALL (Coleman Brothers, managers): Season closed.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, owner and manager): Howard Kyle in Nathan Hale April 30; big house; satisfactory performance. Harry Corson Clarke 1.

**POCATELLO.**—AUDITORIUM (Colonel Hannford, manager): Howard Kyle in Nathan Hale April 29; fine play; good audience. Harry Corson Clarke 15. La Loie Fuller 17.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): Dark.

**WALLACE.**—MASONIC TEMPLE (M. J. Flohr, resident manager): The Burners 6-8.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Dark.——AUDITORIUM (W. E. Munger, manager): Black Trilby 4, 5 closed the season; excellent performance; good business.——ITEMS: The Peoria Coliseum was formally opened 4, the Mayor and other celebrities making speeches. The building, which is just completed, will seat nearly 10,000 people, and the acoustic properties are perfect. It will be devoted to grand opera, conventions, public gatherings, and extraordinary theatrical productions. It is owned by the city.——A May Music Festival was held at the Coliseum 6-8, all seats having been sold before the opening night. Six performances were given, and the programme was furnished by the following: Peoria Festival Chorus (200 voices), Eugene Plome, director; the Chicago Symphony Orchestra, M. Gauthier, Madame Meredith, Katherine Fisk, Mabelle Crawford, Madame Clara Murray, Charles W. Clark, E. C. Towne, Madame Carreno, Herbert Butler, Franz Wagner, and local song birds.

**LINCOLN.**—BROADWAY THEATRE (Cossitt and Foley, managers): Dailymple Comedy co. closed week's engagement 4 to good business; satisfactory co. McCabe and Young's Black Trilby canceled 9. High School Oratorical contest 10. Standard Stock co. 20-25.——ITEM: William Foley attended the meeting of the Managers' Association in Chicago 2.——Mr. and Mrs. E. Williams, formerly of the Peruchi-Beldeni co., who were compelled to remain here by reason of Mrs. Williams' illness, left for their home in St. Louis 7.

**DECATUR.**—POWERS' OPERA HOUSE (J. F. Given, manager): Holden Comedy co. April 29-4; fair attendance. Plays: Virginia (or Virginia, Knobs o' Tennessee, Nobody's Claim, Wife for Wife, The Denver Express, Shooting the Chutes, and The Village Fool. Palmer Stock co. 13-18. This will end the regular season, which, as a whole, was better than last.

**PANA.**—NEW GRAND (J. Will Smith, manager): Rusco and Holland's Minstrels 2 cancelled. Local concert 3; large house. Children's Carnival 9. Town Topics 10. The Leos, hypnotists, 20-25.——ITEMS: Davis and the Busby Brothers have formed a partnership and will start out under canvas a U. T. C. co.——Lotta Gradstone is here with her parents for a few days.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): Stuart Robson in She Stoops to Conquer pleased large and fashionable audience 1. Brothers Byrne in Eight Bells pleased large house 6. Fernberg's Stock co. 13-18. Richard and Pringle's Minstrels 23.——ITEM: Harry Gramp, assistant manager of the Opera House, has accepted the management of Riverview Park for the Summer.

**FREEPORT.**—GRAND OPERA HOUSE (A. C. Knorr, manager): Mahoney's Wedding Day was the attraction 1. The Standard Stock co. held the boards 2-4, presenting McNulty's Visit, A Young Hero, and A Hot Old Time; co. and business fair. Judge W. C. Ewing, of Chicago, delivered an address in the interests of Christian Science 6.

**MT. VERNON.**—GRAND OPERA HOUSE (C. R. Keller, manager): Down Mobile April 30; crowded house; satisfactory performance.——ITEMS: It is the intention of the management to remodel the Opera House for next season, and put on comic opera during the Summer.——Helen Ray, of the Down Mobile co., was entertained by the Misses Ham during her stay here.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Stuart Robson and a well balanced co. presented She Stoops to Conquer April 29; fair audience pleased. The Flints (hypnotists) 30-4; house well filled and amused every night. E. H. Sothern 18. Standard Stock co. 25-1.

**MURPHYSBORO.**—OPERA HOUSE (J. J. Freidman, manager): Down Mobile 3; fair house; good performance. Walters Opera co. in La Mascotte 5; fair house; excellent performance; Irene Palmer, F. W. Walters, and A. C. and Frank Burgess scored hits. Walters Opera co. 10-12.

**BLOOMINGTON.**—GRAND OPERA HOUSE (J. T. Henderson, manager): Wilbur-Kerwin Opera co. April 29-4. Opera: Said Pasha, Carmen, A Royal Middy, The Bohemian Girl, The Chimes of Normandy, La Mascotte, and The Two Vagabonds. The Flints 13-18.

**SOUTH CHICAGO.**—NEW CALUMET THEATRE (John Connors, manager): Knobs o' Tennessee 5 to capacity; audience pleased. The Girl from Chili 12.——ITEM: Assistant Manager J. T. Connors is receiving congratulations to-day on the arrival of a new boy at his home.

**JACKSONVILLE.**—GRAND OPERA HOUSE (G. M. Luttrell, manager): Black Trilby 3, wretched performance; poor house. Season closed.——ITEMS: Will M. Carroll, of Chase-Lister co., will summer here.——Frank Kirk, of Nashville Students, is at his home here.

**JOLIET.**—THEATRE (William H. Huishizer, manager): Myrkle-Harder co. April 28-4 in The Princes of Patches, The Tide of Fortune, A Runaway Wife, A Man of Mystery, For His Sister's Sake, and Looking for Trouble to fair business; performances good. Eight Bells 7.

**ROCKFORD.**—OPERA HOUSE (T. J. Hawks, manager): The Davidson Stock co. 6-11 in Dangers of a Great City, Darkest Russia, Moths of Society, Cinderella, and The Sultan's Daughter to satisfactory business; fair co. Stuart Robson and a capable co. presented She Stoops to Conquer to a good house 2.

**CLINTON.**—RENNICK OPERA HOUSE (Arthurs and Gallier, managers): Stage hands' benefit April 30 to full house; satisfactory entertainment. Dailymple Comedy co. 6-11 in Sin and Its Shadows.——ITEM: Manager J. C. Gallier went to Green Bay, Wis., recently.

**MOLINE.**—WAGNER OPERA HOUSE (R. H. Taylor, manager): Chase-Lister co. in La Belle Marie, Young Mrs. Winthrop, and Mother and Son April 29-2. Vaudeville M. W. A. Minstrels (local) 30; house sold out in advance; performance creditable.

**KEWANEE.**—McCLURE'S OPERA HOUSE (F. A. Calhow, manager): Durno-Emmett co. in The Magician 4; poor business; fair performance. Quo Vadis 6; topheavy house; fair performance. The Girl from Chili 15. Rusco and Holland's Minstrels 18.

**CANTON.**—NEW OPERA HOUSE (A. R. Waterman, manager): A Thoroughbred Tramp April 29 pleased fair house. McCabe and Young's Black Trilby Minstrels 6; small house; fair performance. Season closed.

**MARSHALL.**—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Lyceum Comedy co. April 29-4; fair performances and business. Plays: Driven from Home, Wanted, a Wife, and East Lynne. Passion Play Pictures 7.

**PRINCETON.**—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Monte Cristo April 30; poor co. and house. Durno-Emmett Combination pleased small house 6. The Girl from Chili 16. Blind Boone 20. Georgia Minstrels 21.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, manager): Peruchi-Beldeni co. in Bells of Shandon, The Georgia Cracker, The Hearts of Paris, The Judge, and Trevelyan Wells to fair and pleased audiences April 29-4.

**MARENGO.**—OPERA HOUSE (E. D. Patrick, manager): A Wise Member 3; full house pleased. Richards and Pringle's Minstrels 24.——ITEM: Mr. and Mrs. E. A. Van Alstyne, of A Wise Member co., will summer here.

**CENTRALIA.**—PITTINGER GRAND (G. L. Pittinger, owner; G. W. Pittinger Brothers, managers): Down Mobile 4; good business; satisfactory performance. Southern Illinois High School Contest 10.

**MORRISON.**—MILNE'S OPERA HOUSE (G. Milne, manager): Dark.——AUDITORIUM (Lewis and Skelly, managers): Elind Boone Concert co. 8 pleased small house.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Standard Stock co. in A Young Hero, McNulty's Visit, and A Hot Time in the Old Town April 29-1; light business; fair co.

**CAIRO.**—OPERA HOUSE (Bennett and Williamson, managers): Down Mobile 1; fair attendance; pleased audience. Arnold Stock co. opened 6 to good business.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): The Wilbur-Kerwin Opera co. commenced a week's engagement in Said Pasha 6; large audience; fair performance.

**GALESBURG.**—AUDITORIUM (Punch Robertson, manager): A Thoroughbred Tramp 2 pleased fair house.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, manager): Murray and Mack in Shooting the Chutes 5; performance fair.

**GALENA.**—OPERA HOUSE (Charles Sheerer, manager): Dark.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): Dark.

## INDIANA.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Rupert of Hentzau 7.——AUDITORIUM (Harry G. Sommers, manager): Miss Storm 14, 15. ITEMS: Work was begun 3 on the new Summer theatre at Springbrook Park. The building will be 125 x 70 feet, and will seat 1,000 people.——The St. Joseph Co. Medical Society has engaged for the entertainment of physicians and their wives attending the State medical meeting here, between 400 and 500 seats for Miss Storm to be given by local talent 14, 15, at the Auditorium. The Knights of Pythias are arranging to produce The Stars and Stripes Forever by local talent, at the Oliver 21.

**ANDERSON.**—GRAND OPERA HOUSE (Dickson and Mustard, managers): Pittsburg Orchestra, Victor Herbert, conductor, gave a satisfactory concert April 30; Madame Bloomfield Zeisler, piano soloist, most excellent. Quo Vadis ?; fair performance; poor house. The Hottest Coon in Dixie 2; good performance; fair business. Way Down East 3; excellent attraction; large audience. Tim Murphy in The Carpetbagger 5; excellent performance; fair business.

**LOGANSPORT.**—DeLAN'S OPERA HOUSE (Nat S. Smith, manager): Way Down East to an excellent co. 1 delighted large audience. Human Hearts 4 pleased topheavy house. Miss New York, Jr., 11. Riley Burton co. 13-18. Local benefit to Manager Smith 24.——ITEM: Manager Smith was called to Fort Wayne, Ind., 4 by death of his wife, who was visiting relatives there.

**GOSHEN.**—IRWIN OPERA HOUSE (F. J. Irwin, manager): La Pearl's Combination in They Want Me 4; fair house; satisfactory co. Rupert of Hentzau 8; good business; Howard Gould was admired in the dual part, but the play did not make a marked impression. When We Were Twenty-one 21.

**BLOOMFIELD.**—PEOPLE'S THEATRE (W. M. Ness, manager): The Aceteoum Trio and Johnson Swiss Bell Ringers 6, auspices of Presbyterian Church; fair performance and house. Season closed. The Hawthorn Sisters Comedy co., under canvas, opened a week's stand here 6; poor business; performance good.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): Otis business 3; pleased audience. Rusco Brothers' Minstrels 6; satisfactory performance and business. Echoes of Tennessee 9.

**WINDFALL.**—TODD'S OPERA HOUSE (R. M. Acuman, manager): E. E. Todd co. April 27, fair co.; moderate business.——OPERA HOUSE (C. E. Dennis, manager): Dark.

**SHELBYVILLE.**—FLEMING'S OPERA HOUSE (T. F. Chaffee, manager): Princess Bonnie (Kas.) (charity benefit) 1, 2, S. R. O.; performance excellent.

**ROCKVILLE.**—OPERA HOUSE (Theodore F. Caudle, manager): [illegible] Comedy co.——CARLISLE HALL (Emmet Lemon, manager): The Old Virginia Kentucky co. did fair business, week 4.

**ELKHART.**—BUCHER OPERA HOUSE (D. Carpenter, manager): Powell Dog and Pony Show, No. 6; fair business; [illegible] The Village Parson 11. The Flints 20-25.

**FRANKFORT.**—[illegible] OPERA HOUSE (J. J. Ansley, manager): Pennsylvania Comedy co. opened for a week to good business 6 in Dangerous Wells; performance pleased.

**DECATUR.**—BOSSE'S OPERA HOUSE (J. M. Bosse, proprietor): Moore & Karrington co. opened 29; performance fair; good [illegible] A Wise Woman 8.

**RENSSELAER.**—ELLIS OPERA HOUSE (C. H. S. Ellis, manager): D. E. Todd 2-4; poor performance; light business. A Wise Woman 18.

**ROCHESTER.**—ACADEMY OF MUSIC (Jackson Brothers, managers): Barlow Brothers' Minstrels 2; small house; excellent performance.

**WABASH.**—HIGH'S OPERA HOUSE (J. M. Harter, manager): Dark.——ITEM: Paul Miller, of this city, joined Shea's show as clarionettist.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): A Wise Woman 7; fair house; good co. Edward H. Frye, monologist, 10.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Under Two Flags (local) to fair house 3. Season has closed.

**BRAZIL.**—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Brazil Concert Band Minstrels (local) to S. R. O. 8; good performance.

**HUNTINGTON.**—OPERA HOUSE (Edward Harter, manager): The Hottest Coon in Dixie 1 pleased small house.

**HARTFORD CITY.**—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Season closed 1 with Field's Minstrels to large business, good performance.

**UNION CITY.**—GRAND THEATRE (S. J. Fisher, manager): Eddie Esmond 10. A Wise Woman 15.

**ELWOOD.**—OPERA HOUSE (J. A. Kramer, manager): Season closed.

**PORTLAND.**—AUDITORIUM (Andrews and Littell, managers): A Wise Woman 14.

**RUSHVILLE.**—CITY OPERA HOUSE (Cole and Wolverton, managers): season closed.

**CONNERSVILLE.**—ANDRE'S THEATRE (D. W. Andre, manager): Human Hearts 3; big house pleased.

**CARTHAGE.**—COLUMBIA OPERA HOUSE (A. O. Hill, manager): Carthage Band Concert 30.

## INDIAN TERRITORY.

**MUSKOGEE.**—ELliOT THEATRE (Boone Williams, manager): Dark.

## IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The season at this house closed last week, and was a successful one.——ITEMS: Efforts are being made by F. W. Chamberlain, of Burlington, and J. R. Henderson, of Cedar Rapids, to purchase the Grand Opera House at Dubuque and include that city in the Illinois and Iowa circuit, of which these gentlemen are at the head.——The contract has been let for a new opera house to be built this season by the Odd Fellows at Marathon, Ia. The house proper will be on the ground floor, and will seat 500, in addition to the gallery. The upper stories will be used as lodge rooms.——Manager Ellsworth, of the Metropolitan, left this week for South Dakota, where he goes to look after his interests on a stock ranch at La Grace.——The Sunday closing of theatres, etc., in Omaha, follows an agitation of the city press against Sunday amusements.——Busby Brothers will assume control of the Odeon at Marshalltown Aug. 1. A. J. Busby being in charge and W. L. remaining at Clinton to look after the Economic.——P. M. Robinson has bought and will manage the opera house at Grundy Center, Ia.——George Mitchell, the parachute leaper, visited old friends at this, his former home, last week.——The recent Elks' entertainment at Le Mars, Ia., netted about $400. The local members were assisted in the minstrel part by a number of Elks from Sioux City.——The Chase-Lister co. No. 2 closed at Cedar Rapids last week, the No. 1 co. coming from the South to play Iowa engagements.——It is reported that the Kirwin-Wilbur Opera co. will disband after the Kansas City engagement, and that Messrs. Kohnlle and Gordon will join a stock co. that will play the Des Moines Auditorium this season.——The Marshalltown Elks are planning a big celebration for July 4. Track and field sports will form a large part of the programme.——Claude Saner, of Cedar Rapids, a lad whose sweet voice has been heard in many Iowa cities, will become a protege of Jean De Reszke and will be educated by that famous singer, who expresses himself as having much faith in the youth's future as a singer.——The recent appearance of Lila Blow at Des Moines in When We Were Twenty-one was a matter of local interest, as Miss Blow formerly resided in Des Moines.

**ELDORA.**—WISNER OPERA HOUSE (John C. Crockett, manager): Slayton's Jubilee Singers 8.——ITEMS: Odd Fellows, of Marathon, Iowa, are planning the erection of a fine opera house this Summer. First floor will contain opera house, modern in appointments, with seating capacity of 800. Lodge rooms and gallery to be on second floor.——The annual May festival of Iowa College, at Grinnell, to be held 13-15, will have for special attractions, the Chicago Symphony Orchestra, and Mrs. Bloomfield-Zeisler, pianist, and several other fine artists.——William L. Roberts and Olive Roberts, well known professional people in this section, formerly featured with a Faust co., are having success in Iowa with Mr. Roberts' colonial drama, At Valley Forge.——Manager Crockett, of the Wisner, is now managing the Winchester Hotel, a leading hostelry of this place.——Marshall Lodge, B. P. O. E., 332, are planning to celebrate the Fourth of July on a large scale.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): The Grace Hayward co. closed a week of good business 4; co. and plays proved more than satisfactory. May Irwin 6 pleased big house in Madge Smith, Attorney. Harry Randall, lecture on Paris Exposition, 10, 11. At Valley Forge 17, 18. Beethoven Club (local) 21.——ITEM: Riverside Park Pavilion will be opened about June 9 by the Howard-Dorset co., which will put on a season of Summer stock. The park is owned and managed by the Traction Co., and the Pavilion will be under the immediate supervision of C. C. Miller, formerly doorkeeper at the Grand.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): When We Were Twenty-one, with George Clark, April 29; good house and performance. The Parish Priest, with Daniel Sully, 4; fair house; good performance. May Irwin 8. Richard Mansfield 17.——GRAND OPERA HOUSE (William Foster, manager): Howard-Dorset co. April 29-4; fair houses and performances.——THE AUDITORIUM (Earl Adams, manager): At Valley Forge 3, 4; good performance; fair houses.——NELSON THEATRE (Arthur Nelson, manager): Manhattan Club Burlesquers 6-11; fair performances; good houses.

**NEWTON.**—LISTER'S OPERA HOUSE (A. Lister, manager): Dark.——ITEM: Glenn L. Chase, of the Chase-Lister co., and C. B. Livingston, his business manager, returned from Cedar Rapids 7, where their Northern co. closed 4, the Southern co. will close at the same place 11. They report a most successful season. They have secured three new plays for next season and are negotiating for three more. Both cos. reopen in August, and the people are all engaged, thanks to Munson ad. April 27.

**COUNCIL BLUFFS.**—DOHANY THEATRE (George Stevenson, manager): The Southern Stock co. closed its second week April 30 rather abruptly in Omaha, owing to the erratic ideas on Sunday closing entertained by Omaha's Mayor. The usual bill offered at the Orpheum, Omaha, 5 was transferred to Council Bluffs, and this town showed its appreciation by capping the S. R. O. sign to appear. A Breezy Time 12.

**LEON.**—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): William Owen in Othello 1; good performance; poor house. 8; Perkins 21.——ITEMS: William Owen gave a Shakespearean lecture in the public school 4.——Will F. Lindsay and Harry S. Pennewell, of old Arkansaw co., are home for the Summer.

**CLINTON.**—ECONOMIC THEATRE (Busbe Brothers, managers): Regular season closed April 28 with The Burgomaster; full house; satisfactory performance. Gus Weinberg Broderick Stock co. [illegible] Lucy Bell, Misses Hawley, Young, [illegible] made Individual hits; chorus and [illegible]

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Rusco and Holland's Minstrels 17.——[illegible] phony Orchestra 11, 12.——[illegible] Wheel Park, Chris. Rose, manager): Summer stock co. 12.

**WATERLOO.**—[illegible] OPERA HOUSE (C. F. Brown, manager): A [illegible] 20 pleased fair house. J. C. [illegible] pleased good house. 2.——ITEM: [illegible] Plumbers show for th[illegible] to play [illegible] in the band.

**FORT DODGE.**—GRAND OPERA HOUSE (E.

...ox, manager: Hengel-Dorset co. opened for week 6 in The Princess of Patchos to good house; ex... entertainment. Eagle's Nest was presented 7 to fair house at Valley Forge 16.

ASTANULA OPERA HOUSE (Charles Hubbard, manager): A Romance of Coon Hollow April 11, good and appreciative audience. William Hutton in Dr. Jekyll and Mr. Hyde 18; S. R. O.; excellent performance.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): A Thoroughbred Tramp April 26; business light, performance poor. At Valley Forge 2 pleased small audience. This closed the regular season.

**CENTERVILLE.**—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): William Owen in Othello April 30; good performance; fair house. P. E. O. Minstrels (local) pleased large audience 3.

**SPENCER.**—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Hans Hanson 1; fair co. and house. Elsie De Tourney 9. Ten Nights in a Barroom 20. Gilpen's Orchestra 22.

**DAVENPORT.**—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): A Thoroughbred Tramp 5; fair audience and co. May Irwin 10. E. H. Sothern 23.

**GREENFIELD.**—WAREEN OPERA HOUSE (E. E. Warren, manager): Byrne Emmett co. to a good house 3; co. was much appreciated.

**M'GREGOR.**—BERGMAN THEATRE (Edward Bergman, manager): A Star Boarder 3 pleased small house. Mondar, hypnotist, 9-11.

**KEOKUK.**—OPERA HOUSE (Chamberlin, Harrington and Co., managers): E. Jaeger, Jr., local manager; A Thoroughbred Tramp 4; fair business and co.

**LOGAN.**—OPERA HOUSE (C. R. Bolter, manager): Griffin's Orchestra April 27; good entertainment and business. Lennon Stock co. 9-14.

**CHEROKEE.**—GRAND OPERA HOUSE (W. A. Sanford, manager): Dark.

## KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Albini, magician, held the boards April 29-4 to fair business, performing a great number of interesting and amusing tricks, with an entire change of programme nightly. While he is undoubtedly very expert and skilful in his line, at times his "patter" was unnecessarily prolonged, and almost tedious. May 3 was principally devoted to amateur theatricals, the first three prizes being carried off by Pauline Marshall, Carolyn Westcott, and Libbie Hill. The Angel of the Alley 8.——GRAND OPERA HOUSE (James L. King, manager): The Turkish Bath co. closed its season here 3, 4 to poor patronage. Some of the co. had already left for home and they had not force enough to present Turkish Bath, so substituted an operetta called The Beggar Prince, a chorusless skeleton of La Mascotte, which pleased the audience probably better than the play pictured on their paper would have done. Etta Morris, Fanny Graves, F. A. Wade, E. L. Graves, F. W. Cleveland, and Ed. Van Vechten acted well and sang excellently—in fact, there was not a poor voice in the co. Messrs. Wade and Graves, in addition, are first-rate comedians, and kept the audience in happy humor throughout. THOMAS R. HYATT.

**INDEPENDENCE.**—AUDITORIUM (B. Bloeler, manager): Dark.——ITEM: The Independence Concert Band have finished the construction of their new Summer theatre in Gas Park, in this city, and will open the season with a band concert 9. After this week there will be one attraction each week given by the Vincent Stock co., composed of local talent, under the direction of Mr. and Mrs. G. B. Rodney, late with the Ethel Tucker Stock co. The first attraction will be Blue Jeans 15.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A Turkish Bath co., billed to play A Turkish Bath, presented A Beggar Prince to small house; performance fair.——ITEM: F. A. Wade, manager of A Turkish Bath, will manage a Beggar Prince next season; a band and orchestra will be a feature of the co.

**LEAVENWORTH.**—GRAND OPERA HOUSE (F. Sinks, manager): Lewenworth Choral Society Concert 7.——CRAWFORD THEATRE (H. J. Cunningham, manager): Albini opened 5 for week to filled houses; fair performance.——ITEMS: Gentry's Dog and Pony Show failed to arrive 3, due to a flaw en route.

**GREAT BEND.**—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Noble's Dramatic co. closed week's engagement 4. Plays: Our Strategists, Gold King, Reuben Glue, Escaped from Sing Sing, East Lynn, and Lucky Ranch; fair performance; poor business. Held by the Enemy 17.

**CHANUTE.**—WILLIAMS' THEATRE (G. W. Williams, manager): National Flower April 28 (local). Middle class of High School presented Love's Labor Lost 30. Eugene Ware, the "Ironquill" poet of Kansas, gave the commencement lecture 3.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Bohlie Minstrels 1; fair performance; poor house. Hoyt's Comedy co. 6-11.

**HUTCHINSON.**—SHAW THEATRE (W. A. Lee, manager): Dark.——HUTCHINSON OPERA HOUSE (W. A. Lee, manager): Dark.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Season closed.

**OTTAWA.**—THE BOHRAUGH THEATRE (G. F. Kaiser, manager): Held by the Enemy 23.

**ATCHISON.**—THEATRE (E. S. Brigham, manager): Southern Stock co. 6-11.

## KENTUCKY.

**PARIS.**—GRAND OPERA HOUSE (R. S. Porter, manager): Walker Whiteside in Heart and Sword 7; fair business; satisfactory performance. Madame Michelena in concert 9.——ITEMS: Mr. and Mrs. James McCann and Pearl Hammond, late of A Texas Steer, are spending their vacation here.—The regular season of the Grand has closed.

**FRANKFORT.**—CAPITAL THEATRE (J. R. and A. D. Blanton, lessees and managers): Human Hearts April 30; large audience; good performance. Walker Whiteside in Heart and Sword 3; fair house; performance excellent.

**ASHLAND.**—THE NEW ASHLAND THEATRE (Dryan and Martin, managers): Woodmen of the World Minstrels (local) 11. Kinsey Komedy Ko. 15-25.——ITEM: Katherine Carlisle, of The Daisy Farm co., is visiting relatives here.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Walker Whiteside 9.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Dark.

**MT. STERLING.**—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Dark.

## MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Cahn and Grant, managers): Joseph Jefferson 4 to capacity in Rip Van Winkle and The Rivals. May Fiske 6-11 in My Friend from India, Forty-nine, Sunshine of Dover Locks, Little Ferret, Maid of the Mill, An American Princess, Poverty Corner, and The Garrison Girl to S. R. O.; co. fair. The Honest Blacksmith 15. The Bostonians 15, 16.——PORTLAND THEATRE (James E. Moore, manager): Vaudeville 6-11, including Omley Randall, the Whalleys, Fred Bowman, Murphy and Dunn, Willie Clark, Lyons and Crowley, Ellis and Raymond, and Coogan and Bacon, to fair attendance.——ITEMS: Mildred Rogers, of The Bostonians, was here 5 visiting her parents.—Proprietor C. W. F. Goding, of the Gem Theatre, Peak's Island, left for New York 4, to engage his stock co. for the coming season.—Bartley McCullum will again assume the management of Cape Cottage Park Pavilion this season.—The war which has been raging so fiercely between the Jefferson and Portland theatres during the past month seems about to be amicably ended.

**BATH.**—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Castle Square Comedy co. opened 6 for week to capacity. Plays, A Daughter of the [illegible] Daughter, The Two Orphans, [illegible], A Soldier of Fortune, and The Iron [illegible] 21. When We Were Twenty-[illegible] Stone Wall 22.

**BANGOR.**—OPERA HOUSE (F. A. Owens, manager): The Aubrey Stock co. closed a successful week 4, presenting to pleased audiences The Land of the Living, Faust, The Fire Patrol, We Uns of Tennessee, The Two Orphans, Lost in New York, For Love of a Woman, The Prince of Russia, Sapho, and Red, White and Blue; little Baby Abbott was very clever.

**BIDDEFORD.**—CITY OPERA HOUSE (R. W. Sutherland, manager): The American Girl 3; fair house; performance good. Shore Acres 4; large and pleased audience. King Jollity (local) 7, 8; good houses; splendid performance. The Bostonians 20. When We Were Twenty-one 22.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, manager): Side Tracked (return) 2; big house; satisfactory performance. Castle Square Comedy co. 13-17. London Belles 25. Tom Walters 28. The Prisoner of Zenda 30.

**CAMDEN.**—OPERA HOUSE (W. R. Gill, manager): Amateurs from Belfast gave The Pirates of Penzance 6 to fair house; performance creditable. Society Circus (local) 7, 8; big houses. The Prisoner of Zenda 31.

**AUGUSTA.**—OPERA HOUSE (David Owen, manager): The American Girl 3; good audience; excellent performance. The Farnsworths, hypnotists, 8-11 failed to please small audiences. The Bostonians 17. When We Were Twenty-one 28.

**OLDTOWN.**—CITY HALL (Gould and Gates, managers): Billy R. Van's Minstrels 4; good and satisfied audience; Joseph E. Fox, Billy Lyons, Henri La Vardo, and John Goss deserve especial mention.

**BELFAST.**—OPERA HOUSE (Bray and Maxfield, managers): The New Dominion 7 failed to appear.

## MASSACHUSETTS.

**NORTH ADAMS.**—RICHMOND THEATRE (W. F. Meade, manager): Andrew Robson in The Royal Box 7 was an artistic production; large audience. The regular season is closed, but Manager Meade hopes to have The Princess Chic about May 20.——ITEMS: Harry C. Browne, last season with A Hot Old Time, will be with a Summer stock co. this season.—George Reardon, who is to manage the new Empire Theatre, was in New York last week in the interests of the house.—The trustees of the Father Matthew Society have decided to use the Columbia Theatre in the future for local entertainments.—Passion Play pictures will be shown at the Richmond 15 for the benefit of a local church.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): The Bostonians in The Serenade 7 packed the house. Messrs. Barnabee, Macdonald and Frothingham were especial favorites. Morrison Comedy co. 6-11. Plays: A Man of Mystery, The Princess of Patches, We Uns of Tennessee, A Romance of Coon Hollow, One Night in June, The Diamond Bracelet Robbery, The Girl from Mexico, and Dangers of a Great City. Mr. and Mrs. Sidman in York State Folks 14 (benefit of ushers). Louis Mann and Clara Lipman 27.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): George W. Wilson co. concluded their season here 4 with a week stay; business light. The Bostonians sang The Serenade 6 and delighted large house. Alice in Wonderland (local) 10, 11. Thomas Jefferson 13. A Bachelor's Honeymoon 14, 15. The Prisoner of Zenda 16, 17. David Garrick (local) 20. A Night in Bohemia for Elks' benefit (local) 22, 23.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Aubrey Stock co. opened 6 for week to good business; co. above average. Plays: The Land of the Living, Faust, We Uns of Tennessee, The Two Orphans, Fire Patrol, Lost in New York, For Love of a Woman, The Prince of Russia, Sapho, and Red, White and Blue; specialties by Jeanette and Shaw, Billy Walsh, and Baby Abbott. When We Were Twenty-one 16. Alice in Wonderland 17, 18.

**HAVERHILL.**—ACADEMY OF MUSIC (J. F. West, manager): True S. James in A Royal Prisoner 1 pleased good audience. Miss Knott as the Empress deserved special mention. Shore Acres, always a favorite here, was greeted with a large and enthusiastic house 3. The Patton Stock co. opened 6 in Under Two Flags to good business; co. and specialties good. The Bostonians 13. Confederate Spy (local) 17.

**WALTHAM.**—PARK THEATRE (E. F. Snell, manager): George W. Wilson co. gave excellent performance of Harbor Lights (benefit of E. D. Davenport, manager of the co., and former manager here) to crowded house 6. A Bachelor's Honeymoon 11. A Royal Prisoner 14. The Honest Blacksmith 15.——ITEM: George W. Wilson co. closed here.

**ROCKLAND.**—OPERA HOUSE (L. Drayton Bates, manager): Kennedy Players 6-11 (return) to small houses; good co. Plays: The Midnight Express, A Brother's Crime, In the Shadow of the Law, Sapho, Woman Against Woman, Ten Nights in a Barroom, and In Old Vermont. A Bachelor's Honeymoon 18.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Shore Acres 4; performance good; crowded house. McFadden's Row of Flats 6; performance and attendance good. A Bachelor's Honeymoon 7, 8 pleased fair business. The Bostonians 10. Harcourt Comedy co. 13-18.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager): A Royal Prisoner 7; small audience; fair performance. The Royal Box 9; fair attendance; satisfactory performance. Viola Allen 15.——THE EMPIRE (T. F. Murray, manager): Closed for season.

**WORCESTER.**—THEATRE (Charles C. Collis, resident manager): Foxy Quiller had a crowded house 9. Viola Allen 16, 17.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Cherry Pickers did a lively business 6-11. Hazel Kirke 13-18.

**GLOUCESTER.**—UNION HILL THEATRE (Lothrop and Tolman, managers): Castle Square Comedy co. April 29-6; fair business and co. Lynn Elks 14. When We Were Twenty-one 17. Burrough's Stock co. 20-25.

**SPRINGFIELD.**—COURT SQUARE THEATRE (D. O. Gilmore, manager): John Drew in Richard Carvel 8. Foxy Quiller 9. In a Balcony 11. Corse Payton co. 29-June 1.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hosford, managers): The Bostonians 11. Patton Stock co. 13-19.——MUSIC HALL: Dark.

**WEBSTER.**—MUSIC HALL (A. G. Pattison, manager): London Belles Burlesquers 13. Brownies in Fairyland (local) 24, 25.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Andrew Robson in The Royal Box 8; good house and co. Season closed.

**ORANGE.**—PUTNAM OPERA HOUSE (W. J. Cook, manager): A Bachelor's Honeymoon 3 did not play. Davis co. 9-11.

**SOUTHBRIDGE.**—DRESSER OPERA HOUSE (J. S. Dresser, manager): London Belles Burlesquers 13.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Elks' Vaudeville 24.

**GREENFIELD.**—OPERA HOUSE (Thomas L. Lawler, manager): Dark.

## MARYLAND.

**HAGERSTOWN.**—ACADEMY OF MUSIC (C. M. Futterer, manager): A. and T. Biograph co. pleased small audience 2. Vogel and Deming's Minstrels 11.

**ANNAPOLIS.**—OPERA HOUSE (J. Boyd Dexter, manager): Black Patti's Troubadours 13.

## MICHIGAN.

**GRAND RAPIDS.**—POWERS (O. Stair, manager): Timothy Murphy 4 (return) in The Carpetbagger to small audience. Mr. Murphy's acting is of the genuine sort and pleased every one. The Village Postmaster 8.——GRAND (O. Stair, manager): Who Is Who 5 played a benefit to Lou Delamater and James Hardy, the two chief aids of Manager Stair. It was a fine testimonial in every way, the house being packed; performance excellent. Season at this house closed.—ITEM: The Valentine Stock co., with Harry Glazier, will soon play a month's engagement at Powers'.—Sousa's Band return 15 to Powers'.

**IRON MOUNTAIN.**—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): Carpenter's Quo Vadis 2; excellent performance; full house; special mention must be made of Millicent Evans as Eunice and Emert Fisher as Petronius. The Lyman Twins in A Merry Chase 11. The Flaming Arrow 15. Local 17. A Devil's Lane 25. La Pearl's Combination 28. Rusco and Holland's Minstrels 29. Local 31.——ITEM: Lyman Brothers will close their season for A Merry Chase co. here 16.

**ANN ARBOR.**—ATHENS THEATRE (Dean Seabolt, manager): The Doctor of Alcantara (local) 2; good house and performance. Anna Held in Papa's Wife rung up to a large and enthusiastic audience 4. Charles Bigelow as the Professor was received with hearty applause; entire performance excellent. Way Down East 7; fair house; performance good. Nashville Students 11. Killarney on the Rhine 21. The Burgomaster 25.

**LANSING.**—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Anna Held, supported by Charles W. Bigelow and a splendid co., in Papa's Wife to big business 3. Barlow Brothers' Minstrels 16. Midnight in Chinatown 17. The Cornell Concert co. began their second week 6 and the S. R. O. card is out nightly.——ITEM: Una Abel is the guest of her sister, Mrs. K. H. Blair. She will be in the city for some time.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Tim Murphy in The Carpetbagger 3; good house. Mr. Murphy was called before the curtain several times and forced to make a speech. The Village Postmaster 9 closes the season.——ITEM: Tim Murphy and Dorothy Sherrod were entertained by friends while in the city 3.

**OSCODA.**—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): A Trip to Tramptown 3; small house; poor attraction. Selden Stock co. opened for a week 6 in The Gambler's Wife. The Creole's Revenge 7; good house; fair co. J. E. Toole 24. Vogel and Deming's Minstrels 29.

**COLDWATER.**—TIBBITS OPERA HOUSE (John T. Jackson, manager): The Chimes of Normandy April 29 (local); crowded house. A small audience found little to commend in The Girl from Chili 2. Barlow Brothers' Minstrels 9. Flat and Sutherland 20.

**BENTON HARBOR.**—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): Ole Olson pleased fair house 4. Jake Simon's Mother-in-Law drew a medium house 6; fair performance. The Devil's Lane 14.

**BATTLE CREEK.**—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Adams, magician, 2 (Elks' benefit) to large and pleased audience. Frank Mordaunt in The Village Postmaster 7 to a good and pleased house. The Burgomaster 23.

**MUSKEGON.**—OPERA HOUSE (Ray N. McGraft, manager): Gaskell Stock co. 6-11 opened to good business. Sousa's Band 14. Devil's Lane 15. Davenport Burlesquers 18. Midnight in Chinatown 19. The Burgomaster 21. Griffith's Faust 22.

**TRAVERSE CITY.**—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Who Is Who 4 disappointed fair house. The Devil's Lane 18.——CITY OPERA HOUSE (E. E. Bartak, manager): Monte Cristo 3; co. poor; fair house.

**BAY CITY.**—WOOD'S OPERA HOUSE (Fred P. Walter, manager): A Milk White Flag to fair business 2. The Village Postmaster delighted fair audience 4. Way Down East 10. Eight Bells 11. Stuart Robson 16.

**MARQUETTE.**—OPERA HOUSE (E. S. Bice, manager): The Watch on the Rhine 3; good business; pleased audience. Stuart Robson 14. The Evil Eye 28. The Telephone Girl 31.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Tim Murphy in The Carpetbagger 6 pleased fair audience. The Village Postmaster 10. The Burgomaster 20.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): The Village Postmaster 3; fine performance; fair house. A Milk White Flag 4 pleased large house. Way Down East 13. Sousa 16.

**HILLSDALE.**—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Barlow Brothers' Minstrels 10. A Trip to Tramptown 16.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Rusco and Holland's Minstrels 9. Phinney U. S. Band 29. May Festival 29-31.

**FLINT.**—STONE'S OPERA HOUSE (H. A. Stone, manager): The Village Postmaster pleased good house 2. Sousa's Band 16. The Burgomaster 23.

**ST. JOHNS.**—ALLISON OPERA HOUSE (O. L. Elsler, manager): A Trip to Tramptown pleased fair audience 2. 1492 26.

**CALUMET.**—THEATRE (John D. Cudlihy, manager): Al. H. Wilson in The Watch on the Rhine 2; packed house; splendid performance.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (W. H. Beach, manager): A Merry Chase 6.

## MINNESOTA.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Flaming Arrow was well received by a fair audience 6. Go-Won-Go Mohawk deserves mention. The Highwayman 10.

**AUSTIN.**—OPERA HOUSE (Schleuder and Co., managers): Slayton Stock co. in Hamlet 1 pleased slim attendance. 21 Plunkard 3; good house; production pleasing.

**WINONA.**—OPERA HOUSE (O. F. Buringame, manager): Arthur Donaldson in Carl Carlson 3; light house. Mr. Donaldson made a hit with his songs; co. competent. The Burgomaster 7. 21 Plunkard 10.

**DULUTH.**—LYCEUM THEATRE (E. Z. Williams, manager): The Flaming Arrow 7. The Telephone Girl 9. The Highwayman 13.

**NORTHFIELD.**—WARE AUDITORIUM (A. K. Ware, manager): 21 Plunkard 7. Ruwy Boys' Concert 14.

**WASECA.**—WARD'S OPERA HOUSE (Ward and Arthur, managers): John Arthur in Hamlet 3; fair business and co. The Star Boarder 9.

**ST. PETER.**—OPERA HOUSE (H. J. Ludeke, Jr., manager): East Lynne 6; inferior performance; poor business.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirsch Brothers, managers): The Village Parson April 30; small house pleased. The Highwayman 7.

## MISSISSIPPI.

**YAZOO CITY.**—CITIZENS' OPERA HOUSE (Mauch, Moore and Ruson, managers): Boston Concert co. 1 pleased small house.

**COLUMBUS.**—NEW THEATRE (William P. Mahon, manager): Alba Haywood 7.

## MISSOURI.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): House closed for season.——ITEMS: May Fluff, comedienne, and F. C. Thompson, musical director, late of Two Married Women co., arrived here 21, and are enjoying a short rest before opening with Pettie Springs Summer Stock co.—Willard Bushnell, who has been playing the title-role in Old Arkansas, arrived here 6 to assume the management of the local stock co. This will be Mr. Bushnell's fifth season as a member of the co., and his third as its manager.—The Summer season will open 29, and continue ten weeks.

**JOPLIN.**—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Methoustez, manager): Hoyt's Comedy co. April 29-6 in The Great Diamond Robbery, A Square Rauchman, A Soldier's Sweetheart, A Texas Steer, A Man of the People, The Two Orphans, A Southern Romance, and Dangers of a Great City; fair business; co. and specialties good. Liquid Air Lecture (benefit of St. John's Hospital) 7. The Elks 10. Rentfrow's Pathfinders 12-19. Odd Fellows (local) 21.

**ST. JOSEPH.**—TOOTLE THEATRE (C. U. Phillips, manager): Richard Mansfield 15.——LYCEUM THEATRE (C. U. Phillips, manager): Rusco and Holland's Minstrels 5; fair business and co. Albini 8-11. Grace Hayward co. 12-18.

**CARTHAGE.**—PARK THEATRE (J. B. Price, manager): Richards and Pringle's Minstrels 4; S. R. O.; fair performance. 21 Perkins co. opened for week 6 in Why Jones Left Home; good business and performance.

**SPRINGFIELD.**—BALDWIN THEATRE (Brooks and Houston, managers): Andrews Opera co. April 30-1 in Carmen, Martha, and Il Trovatore; good co.; house well filled. Mikado (local) 10.

**KANSAS CITY.**—THE HARRINGTON THEATRE (F. M. Harrington, manager): Rusco and Holland's Minstrels 9. Mowy Stock co. 13-18.

**ROCK PORT.**—OPERA HOUSE (J. W. Young, manager): Dark.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Dark.

## MONTANA.

**BUTTE.**—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Telephone Girl April 28-30 pleased large audiences. The Overland Minstrels (local) 2, 3 and matinee 4, played to nearly $2,000, with much deserved credit to themselves. Blanche Walsh 10, 11. La Loie Fuller 12-14. The Evil Eye 16, 17. Nathan Hale 19, 20.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): J. D. Rucker's vaudeville for six weeks, commencing 6.——ITEMS: Sutton's New Grand has the foundation finished, and the brick walls are rapidly growing.—Butte Lodge No. 240, B. P. O. Elks, will send a delegation of one hundred and fifty to attend the annual benefit of Anaconda Lodge No. 229 6. The attraction being a minstrel performance by the lodge.

**HELENA.**—MING'S OPERA HOUSE (F. E. Cort, manager): The Telephone Girl canceled; it is reported that a leading member of the co. has smallpox.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager): Katherine Germaine, Edmond Stanley, and H. W. Tre Denick, supported by a strong co., in The Highwayman April 30 delighted good audience.

## NEBRASKA.

**LINCOLN.**—THE OLIVER (Crawford and Zehrung, managers): The Parish Priest 2; fair house; Daniel Sully well suited to the title-role; good co. Grace Hayward co. 6-11 opened to crowded house in Friends. The County Fair 16. E. H. Sothern 31.——ITEMS: Manager Zehrung of the Oliver and Funke, returned from Chicago. He has been laying plans for the simultaneous opening of both theatres during the first week in September. The Parish Priest co. were disagreeably surprised by having their receipts levied upon by the manager of the Opera House at Grand Island, Neb., for canceling date, for which the manager claimed to have expended funds for advertising.

**PLATTSMOUTH.**—PARMELE THEATRE (Parmele and Stadelman, managers): Madison Square Theatre co. April 29-1 in Roanoke, A Waif of the Mountains, and Marguerite; fair performances; poor business. My Uncle from Japan (local) 3; pleasing performance; capacity.

**CHADRON.**—OPERA HOUSE (S. M. Loomer, manager): Sanford Dodge (return) in Quo Vadis and Ingomar April 27, 28. Pringle's Comedy Ideals 29-4.——OPERA HOUSE (P. B. Nelson, manager): Dark.

**ALLIANCE.**—PHELAN OPERA HOUSE (F. M. Broome, manager): Sanford Dodge in The Three Musketeers and Quo Vadis 2, 3; fair business; performances fine.

**FREMONT.**—LOVE'S THEATRE (Para Love, manager): Ward's Minstrels gave good performance to heavy business 4. A Breezy Time 10 will close the season at the Love.

**FAIRBURY.**—NEW OPERA HOUSE (Simpkins and Gregory, managers): Too Rich to Marry 10.——STEELE'S OPERA HOUSE (Bert Grates, manager): Dark.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Daniel Sully in The Parish Priest 1; good house; excellent performance.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): A Breezy Time 7; fair business; specialties good. State Declamatory Contest 10.

**HASTINGS.**—KERR OPERA HOUSE (James Elberte, manager): Daniel Sully 3 failed to appear.

## NEVADA.

**RENO.**—McKISSICK'S OPERA HOUSE (Ed. Piper, manager): Dark.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, manager): May Fiske, supported by the Frawley Carpenter co., 13-18.——ITEMS: Alterations and improvements to Music Hall will be commenced at the close of the season, which will soon occur. The changes to be made will result in practically a new theatre, as almost the entire inside fittings will be removed. Four boxes will be put in, also [illegible] upholstered seats. Material changes will be made in the balcony and gallery. The proscenium will be [illegible] feet wide and 28 feet high. Depth of stage, 45 feet; height of rigging loft, 72 feet. There will be ten dressing-rooms and well appointed dressing-rooms. The total cost of improvements will approximate $40,000. Manager Hartford has been in New York during the past week on business connected with these plans.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): King Dramatic co. finished week 6 to fair houses. The Bostonians 14.——PARK THEATRE (Ormsby A. Court, manager): Robinson Comic Opera co. finished week 6 to light business. Harcourt Comedy co. 6-13 opened to good houses in following: Master and Man, Beacon Lights, Knobs o' Tennessee, The Prisoner of Andersonville, The Pay Train, [illegible] the Alabaman, Sapho, Blow for Blow, Gypsy Queen, and Camille. A Royal Prisoner 16-18.——ITEM: The Robinson Comic Opera co. finished its season here two weeks earlier than scheduled, owing to poor business.—Walter Lewis, a noted New Hampshire musician, leaves 6 for Chicago on business.

**BERLIN.**—CLEMENT OPERA HOUSE (F. M. Clement, manager): The Ellie Carlton co. to fair business 6-8 in My Uncle from New York, Down East, and Lend Me Your Wife; co. excellent. The Charity Ball 16. Rose Sydell's London Belles 20.

**CLAREMONT.**—OPERA HOUSE (H. T. Eaton, manager): A Bachelor's Honeymoon 23. Howe's Moving Pictures 30.

**LACONIA.**—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Rechow (local) 9, 10.

## NEW JERSEY.

**CAMDEN.**—THEATRE (H. W. Taylor, manager): Clay Clement in The New Dominion (return) April 29, 30; clever co.; fair business. Bad performance of East Lynne, with Agnes Burroughs playing the lead, did good business 2-4. Fine performance of Hello, Bill did fair business 6, 7. Down on the Farm opened to good business 9. Sawtelle Dramatic co. 15-25.——ITEMS: Wood-Lynne Park, under management of M. W. Taylor, opens 27 with Burke and MacAvoy, the Three Martinettis, Herbert Lloyd, Hayes and Wynne, Nevell and Bibbo, and Bertino's dog and pony circus.—Camden Dramatic Club put on Hazel Kirke 8.—Carl Anthony, of The Village Parson, and Marion Longfellow, of The Man from Mexico, in The Fool's Revenge 16.

**HOBOKEN.**—LYRIC THEATRE (H. P. Soullier, manager): Ten Nights in a Bar Room was interpreted by a capable co. to large business 2-4. The Siege of Pekin was played to crowded houses 6-8. Arnold Reeves and Lillian Crawford did conscientious work and were supported by the competent members of the Elroy Stock co. A Tramp's Daughter was presented matinee 7. The Elroy co. will play an indefinite Summer engagement. Over the Hills to the Poorhouse 9-11. A Tramp's Daughter 13-15.

**TRENTON.**—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Mrs. Fiske's production of Becky Sharp 3 was one of the best performances of the season, and was attended by a good audience. Professor Bishop's dancing classes gave a pleasing performance 4. Hello, Bill 8; fair business and attraction. John Drew 17. Black Patti's Troubadours 18.

**PATERSON.**—COLUMBIA THEATRE (Braun and Katz, managers): The Schiller Stock co. 6-11 in Monte Cristo, Sapho, Dr. Jekyll and Mr. Hyde, A Soldier of the Empire, Taken from Life, East Lynne, and The Octoroon; good business; co. satisfactory. Quo Vadis 13-15.

**RED BANK.**—OPERA HOUSE (Charles E. Nieman, manager): Vera De Noie co., without Vera De Noie, closed week of April 29 to good business; co. satisfactory. Wills Brothers in Two Old Cronies 9. Down on the Farm 13. Charles K. Champlin 20.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Frellinger, manager): Hello, Bill 8; business good; co. fair. Sevengali, hypnotist, 12-17. John Drew 18.

**WASHINGTON.**—OPERA HOUSE (Robert Petty, manager): Down on the Farm 3; good house and performance. Christie and Baird's co. 16-18.

**BRIDGETON.**—MORRIS OPERA HOUSE (Ed B. Moore, manager): Wills Brothers 10, 11.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Down on the Farm 14.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Christie and Baird's co. 20-25.

**NEW BRUNSWICK.**—SHORTRIDGE'S THEATRE (R. W. Suydam, manager): East Lynne 10.

## NEW MEXICO.

**LAS VEGAS.**—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): The Angel of the Alley pleased good house 1.

## NEW YORK.

**ALBANY.**—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Hennocksburg, resident manager): When We Were Twenty-one 2; big house; good performance. Andrew Robson in The Royal Box 3; fair house; clever performance. Francis Wilson in The Monks of Malabar 4 pleased a large house. Maude Adams in L'Aiglon 6, 7. The Brinton Burglary 13, 14. Empire Opera co. 20.——HARMANUS BLEECKER HALL (H. E. Jacobs, manager): Hearts of the Blue Ridge 3, 4, filled out the week to good business. The Jacobs Stock co. opened the Summer season 6 in The Charity Ball to big business; co. much stronger than last season. The cast included Mortimer Snow, William Tooker, Earl Brown, Grace Franklyn, Lynch, Rachel Crowe, W. M. Chapman, Jues MacCurdy, Leslie Morosco, James Austin, Beatrice Ingram, Eleanor La Salle, and Mina Gleason. The play was presented with new scenery. Shenandoah 13-18.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): The Summer season opened 6 with one of Proctor's Stock cos. to the largest house of the season. The new musical director is Henry Palmer, who fills the position formerly occupied by Carl Miller, the latter having been transferred to the Montreal house. The curtain-raiser, Sunset, introduced Viola Fortescue, May Blaney, Eva Vincent, Cecil Magnus, Charles Abbe, and Duncan Harris. Miss Vincent was kindly remembered by her numerous friends and received a large bouquet. In Dr. Bill, which followed, Florence Reed was the star and was ably supported. The co. is under the direction of Frederic Bond. The specialties between acts are by George Monroe and Frederick Howard. The bill will be changed 9 to The Woman Hater.——ITEMS: A. F. Jones, who was assistant treasurer several years at Proctor's, has resigned and returned to his home in Plattsburg.—Adolph Gerber, secretary and treasurer of the Empire Theatre co., has gone to Atlantic City, N. J., for two months.

**SARATOGA.**—THEATRE SARATOGA (Sherlock Sisters, managers): Mrs. Fiske, supported by an immense and competent co., presented Becky Sharp 6 to a cultured and appreciative audience. Mrs. Fiske's impersonation was a revelation to those present and aroused enthusiastic applause. The play is a strong dramatic work, and the staging of the production was admirable in every detail. Frank Gilmore, Charles Vane, Norman Conders, Laura McGilvray, Mary E. Barker, and Mary Maddern were conspicuous for good work. Leon Herrmann's mystified fair audience; the Five Nosses in their musical specialty were repeatedly encored. Louis Mann and Clara Lipman 17.——BROADWAY THEATRE (George L. Carliss, manager): Dark.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): When We Were Twenty-one (return) 2 pleased, although the co. was not as strong as on former visit. Arizona (return) delighted a large house 4. Local Firemen's Minstrels drew two full houses 6, 7; excellent amateur minstrels; William Knight, Gus Derra, James Thomson, Charles Travis, Frank Burns, T. Murphy, John Shaw, and Bud Shea deserve mention; Ben Franklin, Troy's tenor, assisted, and the orchestra was creditably directed by Adolph Dahm-Petersen. Viola Allen 13. The Princess Chic 16, Kellar 18.——ITEM: Mrs. Augusta Nieper, assisted by several local musicians, will give a concert here 10.—The Van Curler will close for the season 18.

**SYRACUSE.**—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): N. C. Goodwin was a big success as Shylock in The Merchant of Venice 6; the support was excellent; scenery fresh and beautiful, and the costumes gorgeous; large house. Maude Adams 10, 11. Kellar 13. The Brinton Burglary 17, 18.——BASTABLE THEATRE (S. S. Shubert, manager): Alberta Gallatin in Nell Gwynne left an excellent impression with fair houses 2-4. Ormond Stock co. attracted large and pleased houses in The Senator 6-11 and The School for Scandal 13-18.——LYNCH THEATRE (J. L. Hasbacher, manager): The

# THE FOREIGN STAGE.

## LONDON.

### The Emerald Isle a Hit—Sir Henry Irving's Speech—Review of New Plays.

*(Special Correspondence of The Mirror.)*

LONDON, May 4.

Since I last mailed you, theatrical functions and new productions have been as thick as thieves—I mean leaves—in Vallombrosa, concerning whose lavish foliage the late Mr. John Milton sopromptly—and shall I say preciously?—poetized.

Two of the new productions occurred last Saturday. Therefore those play noticers and play samplers who were unable to divide themselves into two equal parts were compelled to be contented to scrutinize these proceedings on different evenings. This was, of course, a fat easier as well as a far fairer proceeding. Thanks, however, to previous semi-private dress rehearsals, some critics were able to fully prepare their notices so as to just look in on both productions on the Saturday night—the said productions being the new opera at the Savoy and The Queen's Double at the Garrick.

With your kind permission I will take the new Savoy opera—The Emerald Isle, to wit—first, as being more important. This, as I have often before stated, is librettically the work of Captain Basil Hood, and musically the work of the late Sir Arthur Sullivan, plus Edward German, who was called in to finish Sullivan's score and to do certain numbers thereto. It may at once be said that The Emerald Isle is a credit to this trio, as well as to Mrs. D'oyly Carte and that skilled producer, Richard Barker, who is not utterly unknown on your side. Librettist Hood has done his work well not only as to his acting portion, but also as regards the lyrics which he—unlike all other latter-day librettists, except the undersigned—writes himself. The quaint turns of the story and its songs are not unworthy of our greatest modern librettist, W. S. Gilbert, and at the same time they are full of originality. Hood has devised a very neat plan for doing away not only with the political element that is so inherent in Hibernian plays, but also for abandoning the general use of the Irish brogue. Only one or two of his characters drop into this dialect, and really one ought to give Basil Hood a valuable testimonial, for, as he satirically sets forth in this piece, stage Irish is indeed a fearsome thing. At least it is on our side.

It is shown, then, that the real grievance set forth by the "rebels" in the Emerald Isle is that the Lord Lieutenant of the period (1803) has issued an edict decreeing that all Emerald Islanders shall henceforth speak with an English accent! To enforce this his Lieutenant-ship has brought to the "Castle" a divil of a Sassenach, one Professor Bunn, elocutionist and juggler, and the most "h"-less of cockneys. To further complicate matters, Terence O'Brien, a young local "rebel," has fallen madly in love with the Lord Lieutenant's English daughter and she with him. This sometime hapless pair are aided and abetted by a humble Hibernian couple of sweethearts, Pat Murphy, a young blind fiddler, and Molly O'Grady, a sweet Irish colleen. To aid Pat as well as the young hero and heroine, Molly ever and anon pretends to be a local fairy of extensive mystic powers, and during these disguises she contrives to frighten the blithering Bunn and the ridicouts away from a meetin' of the bhoys—or "bee-hoys," as Bunn calls them. A dramatic note of a pretty and eke a thrilling kind is struck when Pat Murphy, being caught and being threatened, has to choose between confessing that he has never been blind at all, at all, and thus risking the disillusioning of the faithful colleen, who, pretending to be a fairy, has performed many menial offices for him, or of still saying he is blind and thus imperilling the liberty of certain of his friends and fellow "rebels." These two characters, the best in the opera, are splendidly acted and sung by Henry A. Lytton and that delightful damsel, Louie Pounds. Scour Robert Evett and dainty Isabel Jay are effective histrionically and singingly as the dashing young Irish rebel and the Lord Lieutenant's daughter. Jones Hewson is a dignified Lord Lieutenant, and Rosina Brandram again warbles richly as what may be called the Lady Lieutenant. Professor Bunn, a fine, fat, low comedy part, is acted, sung and danced with infinite humor by Walter Passmore, who is perhaps our very best singing low comedian. Sullivan's music is mostly up to his very best form—and you know what that means—and Edward German's additions are quite in the Savoy vein. In short, the Savoy is in for another big success, the most promising that has yet been achieved here without the aid of Gilbert, whose health, I regret to say, is still very shaky.

The Garrick's new production was The Queen's Double, written by some one "nameless here for ever more" (or at all events *pro tem.*) for the some time Gilbert-defying Janette Steer. This, of course, like Mrs. Langtry's A Royal Necklace, at the New Imperial, is a Marie Antoinette play, and, like the Lily, Janette enacts the characters of the Queen and the woman who is put up to impersonate her so as to bring shame and disgrace upon her. The Queen's Double, although not so well written on the whole as A Royal Necklace, is somewhat more dramatic. Moreover, it has thirty-five speaking parts to the Langtry play's thirty-three. Some of the acting is good, especially that of W. Mackintosh as Cardinal Rohan; Edward O'Neill as Vicomte Courtebus; Elenmore Calhoun as Jeanne de Motte; Lettice Fairfax as Renée de Chauvin, Lilias Earle as Henriette de Renaud; Mrs. Sam Sothern as Princess Zelie, and the aforesaid majestic Janette in the hereinbeforementioned dual role. The season is under the direction of Charles Cartwright, with the clever Hugh Moss as producer.

On Sunday many whose business it is to write as well as to eat had to attend the special dinner given by the O. P. Club in order to "welcome home" Sir Henry Irving and Ellen Terry, who have been home four or five weeks. It was, of course, a grand and delightful function, for, let me tell you that we O. P.-ites resemble the famouse house of Todgers, in that we can do it when we choose. Cecil Raleigh, our president, presided, with the fair Ellen on his right and Irving on his left. In his thanksgiving for the O. P.'s cheery welcome Irving improved the occasion by saying a few words on the still vexed question of the endowed theatre. In the course of his remarks the Good Knight remarked:

"Fate has ordained that Mr. Raleigh and I should not agree about Shakespeare. I think that Shakespeare is a vital force, and he thinks that Shakespeare, at best, is a venerable monument, like Stonehenge. You may remember that story of a certain divine, of whom it was said that his daily life did not exactly correspond with his pulpit exhortations. So he summoned his congregation and addressed them thus:

"'My Christian friends, I fear the fact is
That few in all things are complete.
But I will preach and you shall practice,
And so between us both ends meet.'

"Unluckily, this pleasant division of responsibility cannot be made between Mr. Raleigh and myself, for he believes that the ideal of dramatic art the art of making both ends meet, with a trifle over, belongs to his policy, and not to mine. Even Shakespeare has been profitable at one time or another, and the lightest and merriest of popular entertainments has been known to pass out of favor. I have long been an advocate for an endowed theatre, to which Mr. Raleigh, I understand, objects on democratic principles, as one might object to the National Gallery. But has he considered the comprehensiveness of an endowed theatre? It would be a home, not of lost causes, but of causes which for temporary reasons have ceased to make both ends meet. Last night my nervous preoccupation with this dinner gave me a strange but radiant dream. I thought I was in the vestibule of Drury Lane, and there I met Mr. Raleigh, who had a large bust of Shakespeare under his arm. 'Come along,' he said, 'the curtain is just going up on Coriolanus.' 'Coriolanus,' I exclaimed, 'but where's the Drury Lane melodrama?' 'Why,' said he, 'don't you know? That's at the endowed theatre?'"

On Tuesday afternoon Irving, looking none the worse for this "welcome," turned up at the Haymarket to give his wonderful impersonation of the old Corporal in A Story of Waterloo, in aid of the Shipwrecked Mariners' Society. His efforts and those of many another actor in this or that play or selection, drew £300. Big booking still continues for Irving's splendid production of Coriolanus at the Lyceum.

On Wednesday it was the lot of some of us to go down to the Crystal Palace to see a translation of Hauptmann's play, The Weavers, produced there by a band of socialistic players and labor leaders by way of helping to celebrate Labor Day. As this play has, if I mistake not, often been seen in your States, there is no need to tell its story, even if it had any story to tell, and it has not really much more than Canning's "Needy Knifegrinder" had to relate. It is a play of episodes, and these episodes—all built around starving and oppressed weavers—are certainly often as dramatic as they are painful. Unhappily, like so many modern dramatists, especially of the foreign stripe, Hauptmann has no message of hope or cheerfulness. All with him is gloom and despair. He treats only of the darkness of life; never by any chance of its light. Thus it ends in misery, his teaching being apparently that it is no use to rebel even against such bloated and brutal capitalists as the one shown in this piece. Therefore, of course, the German Hauptmann, like the Norwegian Ibsen and this so-called "Belgian Shakespeare" Maeterlinck (whom Comyns Carr once described as a "very Belgian Shakespeare") is unequal and in a manner useless. To preach only despair is of course absurd. Take away all hope and faith from man, you may as well at once measure him for his burial casket and order his funeral service at the Little Church Round the Corner.

On Thursday we had a double dose of new play sampling. The first was Beerbohm Tree's revival at a charity matinee at Her Majesty's of Beau Austin, and his first production of Macaire, both plays by the late Robert Louis Stevenson and happily still-surviving poet-essayist, W. E. Henley, brother of the late actor. E. J. Henley. Beau Austin, which four act comedy Tree first tried with some failure about ten years ago, again proved useless except as another example that "literature" alone does not make a play. For the rest, it was interesting merely as a beautifully mounted representation of Tunbridge Wells fashions of a hundred years ago, egad! Tree had the support of Mrs. Tree, Fred Terry, H. B. Warner, Carlotta Addison, H. Kemble, and other clever folk. But none of them could galvanize the authors' puppets into anything like life.

Macaire also proved a disappointment, and for the same reason, that the authors of this new version of the old L'Auberge des Adrets had gone in for "literature" and lots of it. Thus this story, always full of rattling and unceasing "business," and indeed originally constructed for that purpose, became a dence of a bore. Robber Robert was literally laden with long, long speeches full of aphorisms. Indeed, this three-act "melodramatic farce," as Stevenson and Henley called it, was little more than a monologue for Tree. It was therefore no wonder that he, who should have been the best Macaire we have seen for years, certainly since Irving's, was for the most part as "tedious as a king," as old Dogberry hath it. The shadowy parts revolving around Macaire were excellently played by James Welch, a splendid Strop; William Wyes, Innkeeper Dumont; Oscar Asche, the gendarme; Lily Brayton, Ernestine; Lionel Brough, the notary, and Zelie Tilbury, the waiting maid. I was glad to see the bright Zelie's mamma, Lydia Thompson, sufficiently recovered to be at this matinee, and I had quite a pleasant little chat with her about her experiences on your side with her "Blonde" troupe a quarter of a century or so ago. Lydia, who in spite of her long career and severe illness was looking very young, spoke enthusiastically and with grateful remembrances of her reception in America.

N. B.—I am not taking any more "literary" Macaire plays. I prefer the good, old, lively, knockabout version which the elder Wallack was the first to play here, and also the capital word less version so finely acted by Paul Martinetti.

On Thursday night we had to be off to the Court to see H. T. Brickwell and Frederick Kerr's production of A Woman in the Case, a light comedy by George R. Sims and Leonard Merrick. This proved to be a lively mixture of humorous equivoque and comic jealousies arising from a lady novelist being terribly disappointed at finding that her husband has had no past that she can use for her novel. Anon he invents a past, borrowing a certain shady adventure from a friend. This adventure, as it happens, is concerned with the lady novelist's own prenuptial life. Therefore as each speedily becomes jealous of each other and as each frantically chases the aforesaid friend's missing cigar case in which is hidden the lady novelist's portrait, and as the said cigar case is anon used by the ingenue for concealing a billet-doux to the friend, you can imagine that there is plenty of scope for laughable business. Even although the acting was on Thursday terribly slow and the waits terribly long, A Woman in the Case was warmly received.

The success of Basil Hood's beautiful little comedy, Sweet and Twenty, at the Vaudeville, with Ellaline Terriss as the heroine, is so tremendous that it has even moved the Gattis, who are the most cautious of managers, to order another play from the said Hood. I rejoice also to have to announce that Charles Hawtrey's latest production, The Man from Blankley's, is attracting large audiences mostly of fashionable folk at the Prince of Wales's.

On the other hand, I have to announce the speedy withdrawal of The Belle of Bohemia from the Apollo, where next Saturday Martin Harvey will start a season with the revival of A Cigarette Maker's Romance. A fortnight or so later he will put up a new play by Freeman Wills, who is a many-sided man. Not only is he brother to the late distinguished dramatist, W. G. Wills, but he is also a most busy and benevolent parson in one of the most squalid of East End parishes; a poet, a volunteer captain, a founder of guilds for good works, a novelist, a playwright and a jolly good fellow. He it was, you know, who prepared the adaptation called The Only Way for the said Harvey, and it proved to be the most successful of the many adaptations we have had of Dickens' noble story "A Tale of Two Cities."

With regard to the withdrawal of The Belle of Bohemia, some folks in this city appear to have got a bit mixed, and to have put it about that The Fortune Teller and Alice Nielsen had had orders to quit from the Shaftesbury. I at once inquired into this and found that not only was this not the case, but that The Fortune Teller is, as it really deserves, going wonderfully strong.

In conclusion, I have to say that Forbes Robertson and his fascinating wife, Gertrude Elliott, have already put up the notices of the removal of Count Tezma from the Comedy. That Charles Wyndham is about to revive at his new theatre not David Garrick, of which he is so fond, but The Case of Rebellious Susan, and that at the Criterion in the course of a few days he will, with Arthur Bourchier, revive Carton's clever comedy, Wheels Within Wheels. Finally, that for the first time for some weeks, there is not a new play production within sight. Whatever shall we do with ourselves in the meantime?

GAWAIN

## PARIS.

### Capus Again Successful—Cluny Farce A Hit At the Music Halls.

*(Special Correspondence of The Mirror.)*

PARIS, April 27.

Score another success for Alfred Capus, who has given us in La Petite Fonctionnaire at the Nouveautés a charming comedy, in which humor and pathos are blended gracefully and a simple story is told with never-failing art. To be frank, I was rather fearful of the success of La Petite Fonctionnaire. Coming on top of his other hit, La Veine, at the Variétés, there was danger that the new play would be a disappointment, as has been the case in numerous instances. But M. Capus again has surprised us by another play that is almost, if not quite, as good as La Veine. It intrenches Capus in his newly gained position as the foremost French writer of light and wholesome comedy. You will see La Petite Fonctionnaire in New York before long, for I am told the American rights have been gobbled up.

The story of Capus' new play is a delicate trifle, but true to human nature. To a provincial village there comes with an appointment as postmistress a pretty, captivating young woman, Suzanne Borel. At once she becomes the center of attraction to the men of the village, who haunt the post office in hopes of winning her. One gallant, Labardin, squanders large sums and much time in writing and telegraphing trivialities to friends and acquaintances so that he may spend most of every day in the society of the "*petite fonctionnaire*." But, though always gracious, she is responsive to none of her suitors. Her love is for the Vicomte de Samblin, as his love is for her. Yet there is an obstacle to their marriage. De Samblin, before meeting Suzanne, had given his word to wed a widow, whom he does not love. Suzanne learns this one day when the Vicomte calls at the post office for a package. He tells what the package contains—the invitations to his wedding. It is a severe blow to the "*petite fonctionnaire*," this realization that the love she yearns for will be another's. And it is hard for the Vicomte, too, for he knows that he is marrying without love. The little postmistress keeps back the tears by a struggle and bravely continues to deliver letters and sell stamps, although her heart is breaking.

Her sorrow is followed after awhile by an attack of pique at the Vicomte's neglect of her. She resigns as postmistress and returns to Paris, hinting to the gay Labardin that he may have hope. But before Labardin can claim a conquest the Vicomte discovers that his wife has an intrigue, and he divorces her. This leaves him free to marry Suzanne, and the course of their true love, as the curtain falls, has passed the rifts and rapids, and runs smooth and swift.

All this is narrated in Capus' quiet, simple style, in which there is neither pose nor idiosyncrasy. Though there is little action, the beauty of the story holds the attention, and thoughout the play the heart interest is profound and touching. The comedy is lively and amusing, but does not descend to farce. It is in the pathetic scenes, however, that M. Capus' art shows at its best.

The role of Suzanne gave Mlle. Thomassin a fine chance that she has taken possession of by making the greatest success of her career. Her work was exquisite in its daintiness and repression. Others conspicuous in an altogether praiseworthy performance were MM. Germain, Colombey, and Torin.

After La Petite Fonctionnaire, Marcel Previn's comedy, Le Vertige, at the Athenée, seems a very hackneyed and conventional play. It is the usual formula of *Monsieur, madame et l'autre*. Raymond de Roville has a wife, Andrée, much younger than he, whom he loves dearly. But, of course, she does not love him. It would never do for your orthodox French dramatist to make a husband and wife love each other. The object of Andrée's affection is a perfidious novelist, who, some time after their elopement in the first act, tires of her and turns his attention to an Italian adventuress. He has no scruples about demonstrating to the world that he has cast Andrée off, and so humiliates her that a friend of De Roville's challenges him to a duel. De Roville is also on hand in this scene, having hovered about ever since the elopement, solicitous as to his wife's happiness. He is a most extraordinary person, this De Roville, so devoted to his wife that he lets nothing prevent the gratification of her every wish. Finding that she loved the novelist, he gracefully withdrew in his favor, and even assisted in arranging the elopement. Now that her lover has discarded her, the docile De Roville is willing, nay, anxious, to take her back. He does so in the last act, when Andrée comes to his apartments to visit the friend who had been her champion, and whom the novelist has wounded in the duel. In the apartments she sees various objects that adorned her old home, and they touch her heart, and husband and wife have a let-us-forgive-and-forget scene that ends the play. Little sympathy can be felt for any of M. Previn's characters. De Roville and Andrée are fools, the friend is a bore, and the novelist a scoundrel. The play is a shining example of the commonplace, and if it has any sort of success Jane Hading, who plays the silly wife and makes her more or less bearable, can be thanked for it. Suzanne Munte is stylish and dashing as the Countess, but one pities the struggles of that excellent actor, Abel Deval, to make anything of the imbecile De Roville.

The Ambigu appears to have a popular melodrama in its new production, Le Petite Muet, by Henry Kéroul. Written none too well, it contains plenty of gore, sensation and scenery, and these are what the Ambigu's patrons want. The principal episode is the murder of a mother, whose child witnesses the deed and is struck dumb by horror. As might be expected, the mute regains his speech in time to save an innocent man and bring the villain to his rightful fate. One of the scenes shows a fair at Montmartre and is a pleasing picture of life and movement. Then there is a thrilling scene of an accident in the Alps, and numerous other exciting incidents also keep the audiences on the *qui vive*. The action is brisk and the company adequate. M. Laroche, Milles. Roy and Grandjean, and Mlle. Royé (who plays the title part) are the best of the cast.

The Cluny also has a new bill—La Dame du Commissaire, by Victor de Cottens and Pierre Veyer. Its premiere took place to the accompaniment of constant paroxysms of laughter on the part of the audience that put the success of the farce beyond dispute. Paris revels in these Cluny and Palais Royal farces, but in time they pall on a foreigner. All are built on the same mold, but in each case some hitherto untried exposition of indecency is sprung. La Dame du Commissaire recounts how that lady—the commissary's wife—is in love with her husband's secretary. She makes a rendezvous with him at an apartment he has hired for the occasion. Various other characters turn up, and there is much dodging about, and rushing in and out, and slamming of doors and similar boisterous fun. Most of the dodgers are in limited attire, and their actions are visible to omnibus passengers who are seen through the windows of the apartment. These worthy persons are very properly shocked, and complain to the police. The commissary raids the place and, finding no one to arrest, confiscates a lot of shoes including those of his wife, that he finds in the room. This was, to my mind, the farce's only funny incident. In the last act there was the usual straightening out of complications. The company acted with accustomed zeal.

A few nights proved that Le Capitaine Thérèse was not a success, and the Gaité has therefore changed its bill to La Mascotte, which is well sung, especially by Rosalia Lamprecht as Bettina. Le Grand Mogul will be the next bill at this theatre.

Some attractive bills are found at the music halls. Perhaps the best programme is at the Olympia, where Jean Richepin's ballet-mimo-drama, L'Imperatrice, is truly a gorgeous spectacle. Otero, in the title part, is not at her best, but she dazzles one by the splendor of her costumes and jewels. The Streator Zouaves, from America, make a great hit in their drill, and successes are won by Max Lily, mimic; La Rosario, dancer, and Almaris, comic juggler. Yvette Guilbert is under contract to appear at the Olympia soon, but whether or not she will give her threatened personation of a saint is not announced.

At the Folies Bergere are Paulette Darty, a popular and pulchritudinous singer; Rita Del Erido, equestrienne; Ada Boni, dancer, and the beautiful ballet, Naoli.

According to an unconfirmed report, M. Richard, at present manager of the Chatêlet, is to relinquish control of that house and again take charge of the Ambigu, while the Isola Brothers, of the Olympia, will be his successors at the Chatêlet.

In my last letter I forecast the engagement of Cecile Sorel at the Comédie Française. This is now a fact, M. Claretie having announced this week that Mlle. Sorel and Mlle. Regnier, also of the Odeon, are now members of the House of Molière. Both actresses are very popular, and deserve the honor conferred upon them. Mlle. Sorel especially should be decidedly successful at the Français.

Otero is never happy unless she is involved in one or more lawsuits. Just now she is disputing in the courts the amount of a dressmaker's bill. The bill is for 27,000 francs, and Otero wants it reduced by 900 francs because the gown wasn't ready on time. The dressmaker says it would have been ready if Otero had come to be fitted. Settlement has not been reached yet.

More openings are at hand, despite the lively week we have just had. Georges Hoe's opera, Le Roi de Paris, is produced at the Opéra to-night, and Zola's L'Ouragan, with score by Alfred Bruneau, will be heard at the Opéra Comique on Monday.

Chenubim, F. de Fernady's new comedy, has been read to the members of the Comédie Française. Maurice Donnay's Dans la Vie has been accepted by M. Claretie.

The Gymnase will alternate Les Amants de Sazy with 20,000 Ames for a time, and then will produce Ambroise Janvier's Le Prestige.

Ma Fée is in rehearsal at the Odéon.

Quo Vadis continues to draw crowds at the Porte Saint-Martin. MM. Hertz and Jean Coquelin have secured the rights to the play for Belgium and Switzerland as well as France.

T. S. R.

ELEANOR FRANKLIN.

*Photo by Van Ameam, Troy, N. Y.*

Eleanor Franklin is a most promising young actress. She has powers of repression and expression that are unmistakable.—*Alan Dale.*

Eleanor Franklin has the attributes of a remarkably clever actress.—*N. Y. World.*

Eleanor Franklin does a strongly effective bit of character work in the part of a modern Nancy Sykes, a type of utter degradation and picturesque wretchedness. Here is a young woman of splendid possibilities.—*N. Y. Herald.*

Miss Franklin is an emotional actress who needs only a little encouragement and confidence to make her the successor of Miss Davenport in the line she has chosen for herself.—*Wilkes-Barre (Pa.) Record.*

## AUSTRALIA.

### Sydney Sees Florodora—Revivals and Continuances—Activity in Vaudeville.

*(Special Correspondence of The Mirror.)*

SYDNEY, April 9.

After running 106 nights at Her Majesty's, Melbourne, and being withdrawn in accordance with previous arrangements in the height of its popularity, Florodora has commenced its season at Her Majesty's, Sydney, with every prospect of rivaling its success at the Victorian capital. Much of its popularity is unquestionably due to the charming acting of Grace Palotta.

Cinderella, with its magnificent scenery and stage accessories, is retained at the Sydney Royal, where Nellie Stewart, as the Prince, nightly receives an ovation, as do the Dartos, in their dancing.

Charles Arnold seems to have been born under a lucky star. After an exceptionally successful season in New Zealand he has returned to the Sydney Palace, which is crowded by audiences anxious to learn Why Smith Left Home; and this despite the keen competition of other playhouses and a broiling temperature.

At the Sydney Criterion, Alfred Dampier is winding up a twelve months' season with a revival of his mascot drama, Robbery Under Arms, which has lost none of its popularity.

The World's Verdict is the Easter attraction at the Sydney Lyceum, and will be followed by The Night Birds of London, by G. R. Sims.

In Melbourne, Nance O'Neil has commenced her farewell season at Her Majesty's, in La Tosca. She will also appear in Macbeth and Ibsen's Lady Inger of Ostrate.

Grand opera reigns supreme at the Melbourne Princess, and the success of George Musgrove's experiment has induced Manager Williamson to follow in the same line, another grand opera company, selected by Signor Hazon, opening at Her Majesty's, Melbourne, in June next.

At the Melbourne Royal, Bland Holt has revived The World. He has the Australasian rights of a dozen Drury Lane and other dramas, but the success of his revivals necessitates his holding new plays back.

John F. Sheridan has taken The Widow O'Brien to Western Australia, and is said to be doing well.

The Hawtrey company, with A Message from Mars, are in Queensland. They will return to the Sydney Palace at the conclusion of the Arnold season.

The Williamson season at the Adelaide Royal opened with Youth, the acting rights of which have been secured from George Rignold, who, by the way, is in Western Australia, with Lilian Wheeler, starring in Othello and other plays.

George Darrell intends visiting America after a short season in Australia.

Pollard's opera company has produced Djin Djin at Her Majesty's, Brisbane, and will commence a New Zealand season in August.

The Brough's will follow the Nellie Stewart company at the Sydney Royal.

Tyrone Power and Edith Crane will assume the responsibilities of management on their own account within the next few weeks.

Harry Rickard's vaudeville theatres in Sydney, Melbourne and Adelaide are doing good business, but their success is bringing several opposition competitors into the field, notably John Fo[illegible] of New Zealand.

JOHN PLUMMER.

## ENGAGEMENTS.

Artie Hall, by William A. [illegible] in Uncle Tom's Cabin.

Georgiana K. Fischer, for [illegible].

Frank Powell, with Old [illegible], Fischer, for next season.

George J. Elmquist, [illegible], for three seasons with the [illegible], for the King Dramatic [illegible] season.

Mr. and Mrs. [illegible] in The Steam Laundry [illegible].

## THE CRITICISM OF "RUNS."

The unthinkable Sun, which recently, with a recklessness disregardful of reality to those for whom it is habitually self-evident, kicked over the traces of fact the moment boldly said of certain theatrical managements, "They seem to select their one hundredth performance at will," is again under proper subjection, and in Sunday's issue states with its customary variance from actual fact, so far as topics of the stage are concerned:

The theatrical season shows little sign of waning, as this week brings two new plays, with twice as many to follow within the next fortnight. . . .

The fourteen houses with stationary plays will be only one less next week, though two will change their entertainments. The theatre that will close after Saturday is the Academy of Music. The excellent revival of Uncle Tom's Cabin, which will celebrate its one hundredth time with souvenirs to-morrow, will be repeated on a short tour and then taken to Chicago for the Summer. . . .

One more performance of Lovers' Lane, will be celebrated by souvenirs for the women in the audience. Mr. Brady says that next Friday will be the one hundred and twenty-fifth time. The play's popularity has not diminished, but rather increased, by its transfer from the depressing Manhattan to the new and attractive Republic. This is its final week.

To-morrow evening's performance of Mistress Nell will be its one hundred and fiftieth in New York, though only its seventeenth at Wallack's. The others were given at the Bijou and the Savoy. Souvenirs will mark the record. . . .

**With eleven theatres already closed—to wit, the Harlem Opera House, Victoria, Broadway, Metropolitan, Knickerbocker, Savoy, Manhattan, Third Avenue, Weber and Fields', Lyceum, and Irving Place—to which number next week will see added the Academy of Music, Fourteenth Street, Grand Opera House, and the Republic, it will readily be conceded that there is much sign of a waning season.**

**As to Uncle Tom's Cabin, last night's (Monday) was not the one hundredth time of that play on the Academy stage, but its eighty-second performance. That any production of Mrs. Stowe's work should at this day endure for fifty consecutive representations in New York city is worthy of comment. That it should reach seventy-five times is remarkable; its actual score there on Saturday night of this week—eighty-nine consecutive times—is really notable. Then why lie about a record that undeniably is out of the ordinary by tacking to it a bogus addition of eighteen performances never given?**

**The present Academy revival began on Monday, March 4, and will have continued eleven weeks, with semi-weekly matinees, but one extra representation having been given, on Easter Monday afternoon.**

**The record of Lovers' Lane, now at the Republic, is presumably hard to arrive at. The true record has been lost, so far as the announcements of its management go. It was actually acted but ninety-five times at the Manhattan, and that record, with its three weeks' term at the Republic, will make a total of 119 performances for New York. The claim, therefore, that this Friday night is the one hundred and twenty-fifth representation in this borough lacks truth. Incidentally it may be added that a "depressing" atmosphere may be considered a mighty good thing at times, inasmuch as Lovers' Lane lasted for twelve weeks at the Manhattan, and when transferred later to a "new and attractive" house could manage to continue there but for one-quarter of that time.**

**Henrietta Crosman does not announce any souvenir performance at Wallack's this week. When Mistress Nell was transferred from the Bijou to the Savoy it had been acted twenty-two times on the former stage. The matinee preceding Miss Crosman's dismissal of the audience at the Savoy on Saturday evening, Jan. 5, was its eighty-second performance on those boards. Thus Mistress Nell left New York with a record of 104 consecutive performances. With the present schedule at Wallack's, allowing for an extra matinee on Decoration Day, Miss Crosman will not repeat her present great success for the 150th time in Manhattan until Thursday, June 6.**

**At the Garrick, where the runs of Secret Service, The Little Minister, Sherlock Holmes, and David Harum all have been persistently misrepresented, the same policy is applied in an even more impudent manner to Captain Jinks of the Horse Marines, now announced as in its 145th to 153d performances there. As a matter of fact that play will only reach its 116th enactment on the Garrick stage on this (Tuesday) evening.**

**A capital case of these inflation methods is afforded at the Madison Square, where On the Quiet was advertised as having reached its "centennial" on Friday, May 3. Its one hundredth performance really did not occur until the Monday following. Had the announcement been an honest one, even with an extra representation added for May 30, it can readily be seen that the 150th time would not occur until Saturday afternoon, June 15, taking the management's own previous figures as a basis; yet in the face of these facts, the 150th representation is now announced for Thursday, June 6, a clear steal of ten points on previous claims, and as a matter of fact an actual addition to the then true record of thirteen performances. Is it any wonder that the press of other cities and of the country at large deride all the assertions now made by the majority of New York theatres as to the length of runs?**

## THE ELKS.

**Shelbyville, Ind., Lodge, No. 457, gave a social session to brothers from Greenburgh, Columbus, Indianapolis, and Grand Rapids, May 2.**

**At a meeting of Albany, N. Y., lodge May 8 five candidates, Colonel William R. Cassidy, E. J. Collins, M. M. Tannenbaum, Charles Prior, and George McPherson, were initiated. Exalted Ruler W. E. Drislane was in the chair, and among the 250 present were representatives of lodges from Schenectady, Troy, Amsterdam, Syracuse, Altoona, Pa., and Council Bluffs, Ia.**

**Lowell, Mass., Lodge, No. 87, held their annual carnival May 7-10, in Odd Fellows' Hall.**

**Montgomery Lodge, No. 596, at the regular annual meeting on March 26, 1901, elected and installed the following officers for the ensuing term: Dr. H. S. Persons, Exalted Ruler; C. T. Fitzpatrick, E. L. K.; N. J. Grell, E. L. K.; C. A. Allen, Jr., E. L. K.; W. J. Tuttle, Secretary; M. L. Grell, Treasurer; T. F. Leak, Tyler; Albert Moog, Inside Guard; Rev. John Ross Shelton, Chaplain; John Bragg Beers, Organist; L. V. Taste, representative to Grand Lodge, and W. W. Brandon, alternate. The lodge starts off under favorable circumstances, having a good membership and many applications on hand. The lodge's first social session was held May 10.**

**Watertown, Wis., Lodge, No. 666, is busy making preparations for its initial ball and reception, to be given May 16. As this is the first social affair of the lodge the amusement committee is making every possible effort to make it a memorable one.**

## ETHEL BROWNING.

*Photo by Marceau, Los Angeles, Cal.*

**Ethel Browning, who is pictured above, has returned to New York with one of the season's most substantial hits to her credit. The critics from the Atlantic to the Pacific have united in praise of her portrayal of Puck in Wagenhals and Kemper's production, with Louis James and Kathryn Kidder, of A Midsummer Night's Dream. Miss Browning's work has been pronounced by many reviewers the bright particular success of the performance. Her conception of the role was artistic and comprehensive and in sprightliness and elfin mischief she fully realized the character. In former seasons Miss Browning has won equally high commendation while playing emotional and ingenue parts with N. C. Goodwin and Otis Skinner.**

## AMATEUR NOTES.

**Robert J. Barnes, of Milwaukee, who is totally blind, recently played Jacques in the production of As You Like It by the Columbian School of Oratory in Chicago.**

**The Swedish Glee Club, of Boston, presented Vermlandingarne, one of the oldest of Swedish plays, at the Worcester, Mass., Theatre, May 11.**

**The Hudsonians, of Hudson, N. Y., presented Off the Stage and For Her Child's Sake at Hendrick Hudson Hall, in that city, May 3. The cast included Fred Elting, Edward O'Connor, Victor Priest, Lu Morrison, Seymour Elting, Lelah Miller, Carrie M. Van Deusen, Herbert Link, and Emma Hargett.**

**The Overland Club, of Butte, Mont., gave a most entertaining minstrel performance May 2-4 to S. R. O. Special mention is due Director Jack Howard, Ivo. Bogan, Bert Stephens, Harry Doering, Jack Thomas, and Tom Bailey Lee, whose work might serve as an example for a number of professionals who have appeared here this season. The orchestra was a revelation.**

**The House that Jack Built, as its name would indicate, a children's operetta, was successfully given under the auspices of the Alumnæ Club, Louisville, Ky., at Macauley's Theatre, May 2. The principal roles were well interpreted by Marguerite Paxton, Harry Cuseaden, Emily Bell Weaver, Chris Anderson, Miss Bertelle, Miss Shafer, and Frank Root, a large chorus of children assisting.**

**The Adelphian Club of Oakland, Cal., gave a performance of The Marsh King at the Macdonough Theatre, May 2, for the benefit of a local charity. The entertainment netted over $1,000. The operetta was well done by a cast which included Louise Clark, Edythe Pariser, Maude Jackson, Mary Jackson, Eileen McCurrie, Anna Counties, and Alice Teller, assisted by a large chorus. The operetta was given under the management of Mrs. Philip S. Teller, Mrs. Charles L. Tilden, Isabelle McCurrie, Rosine D'Ennery, and Miss Fisher.**

**The Strollers will open their new clubhouse, No. 67 Madison Avenue, formerly occupied by the New York Yacht Club, with a reception to-morrow (Wednesday) afternoon. A house-warming and roister will be held on Saturday evening, when a burlesque, The Price of a Piece of Pie, will be acted.**

**At Carnegie Lyceum, May 17, for the benefit of St. Luke's Hospital, three one-act comedies will be presented by an excellent cast, including Helen Grantley, Winifred Berry, Maud Ellliman, Ella Atchinson, Harry Stratton, Frederick McGourkey, H. Campbell, and Stanton Elliott.**

**The Browning Society of Philadelphia will present Rostand's Les Romanesques at the Broad Street Theatre May 29.**

**The Classical Club of Harvard University appeared in The Birds of Aristophanes, on May 6.**

**As You Like It was acted by students of the Women's College, Baltimore, May 10. Elizabeth Laura De Bow was the Rosalind and Genevieve Castleman, Orlando. Others in the cast were Nancy Forney Johnson, Jane MacDonald Smart, Sabina Clare Ackerman, Mary Enochs, Mabel Wiant, Elizabeth Johnson, Florence Baxter, Miss Lent, Bertha Kramer, Emilie Doetsch, Ruth Hastings, Emily Bodle, Rosalie Pendleton, Anna Hastings, Charlotte Jones, Carrie Fehr, Nancy Milton, Helen Dingle, Lyda Norris, Margaret Hakill, Martha Enochs, Alice Belt, and Gertrude Pease.**

## SUMMER PLANS.

**Ashley Miller and Ethel Browning, after settling their plans for next season, will spend part of the Summer in Europe.**

**Mrs. John Allen Reed sailed for England May 10 to spend the Summer. She has been suffering for some time from lung trouble and was at one time reported dead.**

**Adrienne La Salle is at Buffalo for the Summer.**

**Walter Crosby has gone to his Summer home, Corry, Pa., to remain until next season, when he will join The Little Minister.**

**Mr. and Mrs. J. H. Cossar have gone to their Summer home, Saddle Lake Farm, in Michigan.**

**Mr. and Mrs. Maurice René Coste (Murielle Haynes) are at their home, Amherstburg, Ont., for the Summer.**

**Mr. and Mrs. Albert A. Andruss (Agnes Herndon) are at their Summer home, West Nyack, N. Y.**

**Carl St. Aubyn having closed his season in To Have and to Hold will spend the Summer as usual at Navesink Highlands.**

## ENGAGEMENTS.

**To support Leah Lessi in East Lynne: George S. Trimble, Vernon Somers, Eugene Kay, J. W. Crawley, Guy Darrell, Murelle Brooke, Hattie Neville, Katherine Clinton, Baby Francis, Charles Wilson, Nellie Williams; Harry Sellers, business-manager; Harry C. Smart, manager.**

**Henry Alexander, for the Summer and Winter seasons with the Hadfield Stock company.**

**Julie Strong, with Hubert Labadie's Faust.**

## JAMES A. HERNE CRITICALLY ILL.

**James A. Herne, the distinguished American actor and playwright, is lying at death's door at his home in this city. Manager Gross, who is staying at the Herne residence, was seen at a late hour last evening, and stated that Mr. Herne was in a critical condition, although his physicians believed he had a slight chance of recovery. He was slightly improved yesterday, which somewhat encouraged the doctors, although they admit his very critical condition.**

**In February, while he was touring in the Middle West with his Sag Harbor company, Mr. Herne suffered a severe attack of the grip. He relinquished his role to his understudy and went to West Baden, Ind., for a few weeks' rest. When he had apparently regained his strength he rejoined his company in Chicago, but after appearing a few times he was again obliged to give up. He was brought to his New York home, where after an examination the physicians found him to be suffering with pneumonia. Since then he has rallied several times, but only temporarily, and his ultimate recovery is rather something to be hoped for than to be expected.**

**Mr. Herne's position on the American stage is a very prominent, almost a unique one. He has ever been a dramatic optimist and realist, both in his writing and in his acting. His dramas have all been characterized by a gentle, kindly attitude toward humanity, and in his productions, as in his own individual acting, absolute realism has always been the most plainly marked quality. His Shore Acres, that gained rarely-equaled popularity with American audiences, will stand through many generations as an exalted representative of a certain class of drama; and his more serious, more important play, Margaret Fleming, will surely always retain a place of honor in the history of the American drama. As an actor of the very first rank his position has long been established.**

**Mr. Herne was born in Troy, N. Y., on Feb. 1, 1840. He received his early education in that town and made his first appearance there as an actor in the role of George Shelby, in Uncle Tom's Cabin, at the Adelphi Theatre, in April, 1859. Among the members of the company were James Booth Roberts, now the oldest living American actor; Mr. and Mrs. Howard, and little Cordelia Howard. Mr. Herne played with the Troy company for two seasons, appearing as Horatio in Hamlet, Cassio in Othello, Bassanio in The Merchant of Venice, Tressel in Richard III, and many other roles of the legitimate drama. After serving his novitiate at Troy he went to Baltimore to become a member of John T. Ford's stock company at the Holliday Street Theatre. There he remained for three seasons, gradually rising in his art. When Ford's Theatre, where Lincoln was afterward assassinated, was first opened, Mr. Herne was chosen to deliver the opening address.**

**Next Mr. Herne traveled over the country as leading man for the beautiful Susan Denin. With her he went to California, where he soon became one of the most popular of the group of talented actors gathered there at that time. In July, 1866, he was married to Helen Western, and with her he traveled for three seasons, playing leading roles in Lucille Western's support.**

**During the spectacular career of James Fisk as a theatrical manager Mr. Herne occupied the position under him of producer at the Grand Opera House, New York. He held this post at a salary of $10,000 a year until the death of Mr. Fisk. He then returned to California, and in San Francisco he soon took a place of prominence as an actor-manager. There in 1878 he met and married Katherine Corcoran, and there also he determined to make his first venture as a star. He looked about for a play, but found nothing suitable. David Belasco suggested that he should write one for himself. He at first demurred doubting his ability, but as no attractive play was presented to him he finally decided to write one. The result of his unaccustomed literary labors was Hearts of Oak.**

**Hearts of Oak made its first hit in Chicago, and established Mr. Herne on the road to fame as a dramatist. He has achieved such great success in this field of dramatic endeavor that his fame as an actor has been somewhat diminished by comparison. Within three years after the production of Hearts of Oak he wrote Drifting Apart, The Minute Men of '76, and Margaret Fleming. All of them were excellent works in many respects, but none of them, save Hearts of Oak, achieved popular success. Margaret Fleming, however, is said by the highest literary authorities in this country to be the greatest play ever written by an American.**

**In 1883 and 1884 Mr. Herne wrote his most successful play, Shore Acres. It was first performed, under the title of The Hawthornes, in Chicago, in 1892. The verdict of the public upon it was unfavorable, but when it was presented at the Boston Museum later, it scored a pronounced success. Mr. Herne played almost continuously in Shore Acres until, in 1899, he brought out Griffith Davenport, a dramatization by himself of Helen Gardner's novel "An Unofficial Patriot."**

**Griffith Davenport did not prove a pecuniary success, and Mr. Herne took up his pen again to retrieve his dramatic fortunes. He wrote and produced last season the drama Sag Harbor. It was very well received in the smaller cities and ran in New York for nearly four months.**

**During the last few years Mr. Herne has been greatly interested in various sociological problems, and upon several occasions he has been the chief speaker at important meetings of those interested in such matters. His influence has always been for broader charity toward humanity, and kindlier sympathy with its misfortunes. This big-heartedness has been the keynote of his plays and of his speeches.**

**Mr. and Mrs. Herne have four children—Julie and Crystal, who have appeared on the stage successfully with their father, and Dorothy and James, who are still very young.**

## COMPANIES CLOSING.

**A Turkish Bath company, at Topeka, Kan., May 4.**

**Albini, magician, at St. Joseph, Mo., May 11.**

**Arizona, at Schenectady, N. Y., May 4.**

**Thomas Jefferson, on May 18.**

**The Carner Stock company, at New Castle, Pa., April 27. The Summer season will open June 17 at Midway Park, Piqua, O., and the next regular season at Butler, Pa., Sept. 2.**

**Blanche Walsh, at Montreal, May 25.**

**The Edwin Young company, April 27.**

**A Wise Member, at Belvidere, Ill., May 4.**

**Alberta Gallatin, in Nell Gwynne, at Utica, N. Y., May 7, a season of thirty-two weeks. Next season Miss Gallatin will star in a new play.**

**The Little Minister (Western), Fargo, N. D., May 3.**

**The Highwayman (Western), St. Paul, Minn., May 25.**

**The Hans Hanson company will close a ten weeks' tour on May 26 at North McGregor, Ia., after touring Illinois, Iowa, South Dakota and Minnesota. The tour has been under the direction of J. K. Vetter since Jan. 7.**

**The Christian (Western), at Newburgh, N. Y., May 4.**

**Peter F. Dailey, at New Britain, Conn., May 11.**

**King Dramatic company, at Altoona, Pa., May 11.**

**Who is Who, at Grand Rapids, Mich., May 5, 6.**

## FAIRS AND CARNIVALS.

**The forty-fifth annual fair of the Rush County Fair Association will be held Aug. 30, 1901, at Rushville, Ind.**

**New Orleans, La., had its first experience with street fairs May 6, and will continue to hold a fair until the 19th. The enterprise is in every way a success. The Elks are taking a prominent part in the festivities, and introduced Bostock's Great Carnival company of 200 performers May 9.**

## GOSSIP.

*Photo by Marceau, Los Angeles, Cal.*

**Ashley Miller, the subject of the accompanying portrait, formerly supported Otis Skinner, Walker Whiteside and other stars. This season he has been playing Oberon with Louis James and Kathryn Kidder in A Midsummer Night's Dream. The critics have credited him with one of the principal successes of the production, pronouncing his reading and acting of the difficult role excellent, and his singing of "I know a bank" delightful.**

**Bruce Gray Bradley and Evelyn Maude Gorman, both of Peter F. Dailey's company, were married at Bridgeport, Conn., May 7.**

**Edna May Spooner celebrated her birthday at the Park Theatre, Brooklyn, May 10, when she was the recipient of many handsome and useful presents, including a check for $1,000 from Mrs. Spooner, handed to her over the footlights during a performance, attached to a single red rose.**

**George J. Davidge is now acting as treasurer at the Park Theatre, Brooklyn, and has won many friends during his short service in that capacity.**

**Lovers' Lane will close at the Theatre Republic May 25, and go to McVicker's Theatre, Chicago, for seven weeks, and thence to Buffalo for a month, opening next season at the Tremont Theatre, Boston.**

**Priestly Morrison and Mary Horne were married on April 30.**

**Alfred E. Aarons announced last week that he had rented the Metropolitan Opera House for the period from Sept. 2 to Dec. 23, and would produce there extravaganzas and ballets on a large scale.**

**Herbert Kelcey and Effie Shannon will be under their own management next season, and will produce, it is said, a new play by Martha Morton.**

**The Women's Literary Club of Arlington, N. J., assisted by Members of the Professional Woman's League, will hold an entertainment this (Tuesday) afternoon in Freeman Hall, Arlington, N. J. Those who will take part are Ethel Smith, Mrs. J. H. Donelly, Lotta Harkness, Mrs. George Frear England, Mrs. H. C. De Mille, "Aunt Louisa" Eldridge, and Mary T. Stone. Mrs. E. M. MacDonald is chairman.**

**Arthur Deagon will have the leading role in the production of Colonel W. J. McKiernan's new play, Dion O'Dare, at the Newark, N. J., Theatre, June 4.**

**Frank Keenan will star under his own management next season in a new play by a new American author.**

**Fanny McIntyre is now playing Mrs. Herbert Woodbridge in Lovers' Lane.**

**J. D. McCabe left A Country Merchant at Bridgeport, Conn., May 15. He has signed for next season. Will rest for the Summer.**

**Zelma Rawlston and company will appear at Shortridge's Theatre, New Brunswick, N. J., on May 30, for the benefit of the ushers. Time has been offered in New York, Boston, and Philadelphia, for her opera, vaudeville and farce combination.**

**C. E. Stringham, son of Sadie Stringham, will sail for Paris about May 25 to study art under Julienne and probably to correspond for American newspapers while abroad.**

**Eleanor Wilton recently suffered the loss of her jewelry, that was stolen from her room at the Hotel Barrington.**

**Esther Lyon will probably be seen in this city next season in an important production at a Broadway theatre.**

**Spenser Walker is resting at his home in Springfield, O., but will soon come to New York, via the Pan-American.**

**London admirers of Lou Middleton, of The Belle of Bohemia, presented her on the closing of the company at the Apollo Theatre, London, last Saturday with a gold medal proclaiming Miss Middleton the "champion chorus girl."**

**Frau Cosima Wagner has petitioned the German Reichstag for an indefinite prolonging of the copyright on Richard Wagner's Parsifal, and states that if it be granted she is willing to renounce the copyright on the other Wagner operas.**

**Katherine Grey, Geraldine Furlong, Zelie Davenport, and Jane Wheatleigh are in charge of the Chicago *American's* Jacksonville Relief Bureau.**

**Norma Whalley has retired from the cast of My Lady, to nurse her husband, J. Sherrie Mathews, who is ill.**

**The Broadhurst Brothers have made arrangements to star Dan and Charles Mason next season in a new musical comedy entitled Rudolf and Adolf. The company will open about the middle of August and will tour through the South and West.**

**Mathews and Bulger, now under the management of the Broadhurst Brothers, will open their season on Aug. 15.**

**G. H. Macdermott, the well-known and popular singer of comic songs, is reported seriously ill and no hopes are entertained for his recovery.**

**Mrs. James Duane Livingston made her professional debut at a song recital at Berkeley Lyceum May 7.**

**Clara Gisiko, of A Homespun Heart, recently saved little Baby Beatrice, of the same company, from being killed by an engine at the railway station at Ashland, Ky. The baby, which was in her carriage, had been left momentarily on the track by her mother, and Miss Gisiko saw an engine approaching and dragged the child from danger just in time.**

**Wilson Barrett will begin a season in Australia in August, opening at Melbourne under the management of J. C. Williamson.**

**Eugene Speyer and wife, Berna De Vore, closed their season with Dickson and Mastard's Humpty-Dumpty company, and sailed for Europe May 11, to spend the Summer.**

## THE DRAMA

### In Its Relation to the Sociology of the Twentieth Century.*—II.

All that I have said naturally leads up to the question as to whether a national or an endowed theatre is a possibility in this country. Personally I fail to see how a national theatre, under our present political conditions, is either possible or to be desired. As a good, and I trust a consistent, Democrat, I must on general principles oppose a national theatre. Any further centralization of power in our Federal Government would, I think, be a mistake. That such an institution could in any way enhance the prosperity of our dramatic literary life, or conduce to the public elevation of taste, or even pleasure, seems to me hopelessly impossible. It will be argued that such a state of affairs prevails in France. But they do these things better in France, and numerous individuals are to be found there ready, trained and educated for just such experiments. A municipal theatre would be quite as bad here, if not worse. I can picture a possible state of affairs in New York, where Tammany Hall is in absolute power. The most representative theatrical man in that party is Assemblyman Timothy Dry-dollar Sullivan, proprietor of that superior temple of the drama known as the Dewey Theatre. Should a municipal theatre be established in the metropolis, Mr. Sullivan would be its logical director. I may be wrong, but I am not inclined to think that the patient taxpayer called upon to settle for this little sociological experiment would feel that he had had a fair "run for his money" in the results which Mr. Sullivan would accomplish. With the constant change of political power at Washington it would be equally impossible, allowing that the man could be found, for any individual to satisfactorily carry out the direction of a national theatre that would be of the slightest value to dramatic art in any way.

Of course, abroad the State theatres have done a splendid service in this direction, but it has been accomplished in countries where there has been one supreme head who, influenced by the necessity of party politics, has been able to choose for the direction of a State theatre the one best calculated to carry out the principle. However, if I mistake not, President Hadley, of Yale, has stated that twenty-five years hence an emperor will be reigning in Washington. In such an event a national theatre might be a possibility. But there are few, I think, enthusiastic as they may be as to the needs of the drama, who will be disposed to sacrifice our republican principles for the sake of such a theatrical institution. An endowed theatre would seem to be the practical realization of this greatly-to-be-desired state of affairs. It was in February last, when Mr. Carnegie's generosity in the establishment of libraries throughout the country was occupying such a particular place in public discussion, that Richard Mansfield suggested that Mr. Carnegie could still further increase his usefulness as an effective apostle of progress by endowing a theatre that would not only be a tremendous help to the advancement of social progress in this country, but at the same time would most effectively endear its donor to all posterity. Mr. Mansfield further said: "If Mr. Carnegie announces his intention of spending a great amount every month, I think the national theatre is worthy of his study. He may deny its educational influence, but I do not think he will do so after he had studied the project closely."

If I might take the liberty of editing Mr. Mansfield's remarks, I would suggest the substitution of the word "endowed" for national, in its application to a theatre. It is universally agreed that in his desire to help his fellow-men with that superfluous wealth of which he is so abundantly possessed, Mr. Carnegie has hit upon the happiest method. He believes that true philanthropy is that which teaches one's neighbor to help himself, in placing within his reach the means to improve his mind, to stimulate his ideals, and to better his material condition, by a careful study of the best writers of all times and countries. Mr. Mansfield's suggestion must have been brought home to Mr. Carnegie, for in a cable from London to the American papers on April 1 it was stated that he was willing to endow a theatre in New York and one in London for the elevation of the stage, provided a working plan could be devised which would prevent the management from falling into the hands of extremists or faddists, and by the establishment of such an international theatre the companies and productions could be changed from one house to another, thus sustaining the interest of the playgoers of both nations upon common ideals of dramatic art. He evidently realized, however, the extreme seriousness of the situation, for in conclusion he said: "If I knew a theatre could be managed as well as a library I would endow one without loss of time; but what is truth on the stage?" It was further stated that he would ask a committee of representative critics, actors and actresses, and managers and students of the drama, to settle what an endowed theatre should present, and how it should be managed.

As Mr. Carnegie has gone abroad for rest and relaxation, I sincerely trust he will not be called upon to preside over any such meeting.

Personally, I am inclined to think that even an endowed theatre is not an absolute necessity for the promulgation of the best in dramatic art. I think it would be far better, healthier and more satisfying if a proposition looking to the establishment of a theatre on higher lines than those at present prevailing in our great cities could be placed before capitalists as a mere business proposition. Modesty forbids me to say, if the elusive capitalist could be found willing to risk his money in such a venture, that I could show him how he could earn a small return upon it, and at the same time accomplish a very decided public work; but after a somewhat careful study of the situation I am convinced that with an adequate capital, an intelligent and somewhat disinterested manager, combining in his personality an appreciation of taste, good art and a disposition to raise the tone of public taste, could within two years make such an institution self-supporting; nay, more, that it would even be paying a small return upon the original investment.

There is no business in the world in which greater experiments are made upon such limited capital as in the theatrical profession. The average manager generally "plays his limit." If his production fails to meet the popular support his capital is lost and his players go unpaid, but his enthusiasm still remains and the search for a new angel immediately begins. All experiments need adequate capital. In these days, when competition is so keen, no venture that requires time before its merits are appreciated by the public can hope to turn the bend leading to the pathway of success without expending large amounts before money begins to return through the legitimate channels of the business office.

An endowed theatre would be safe from this peril and would undoubtedly prove a tremendous improving influence, but as Mr. Carnegie remarks, who is there free from fads and extremes capable of conducting such an institution? He realizes the potency of the stage as an educational factor, and would be glad to help it, but no practical solution is offered. Unfortunately, in this country at least, the various independent theatrical movements that have been made to enlarge the scope and usefulness of the drama as opposed to the mere box-office point of view have met with signal and in most cases deserved failure. All have been conducted by extremists. They have accomplished nothing for either art or the stage. On the contrary, they have brought into contempt the whole idea, have done incalculable harm and have undoubtedly dismayed many a prospective patron of a liberal movement based at least upon practical ideas. The literary side was everything with these radicals, but to seek out a literary man who has written a play and give it an actual presentation, though it be lacking in every practical element, is as venal a mistake as the presentation by our commercial managers of plays that may have a practical form though lacking in literary quality.

If I were called upon to advise Mr. Carnegie in the establishment of such a theatre as he proposes, I should ask him to seriously consider the work and results accomplished by Heinrich Conried at the Irving Place Theatre in New York city. Mr. Conried, as is well known, is an actor of very decided ability; a stage-manager of marvelous capacity; a business man of talent; and he combines with these rather opposite qualities a splendid appreciation of the higher forms of art and an equally laudable disposition to do something for art's sake, even though the box-office occasionally falls off in its receipts. Mr. Conried recently gave a talk in New York in which he outlined from his own personal observation and practice what the province of a real manager should be. He was grossly misrepresented in certain quarters, and made fun of in others, but no one who has followed his managerial course at his German theatre will other than truly appreciate the splendid encouragement he has given to the elevation of the drama and the enhancement of popular taste. He has not unlimited means at his command, but with him taste and judgment can supply an effect that another manager of less intelligence would pay thousands of dollars for. His productions are always adequate, hardly ever ornate, but the spirit of the author, the intent and purpose of the writer, is always developed in the highest form. Mr. Conried is further extremely catholic in his ideas. He realizes that there is not a general public large enough to support an entire season of Shakespeare, Goethe, Schiller, Lessing, and Ibsen, and he is therefore willing—and I think quite justified in doing so—to cater occasionally to the philistine element of the community. With him, therefore, The Robbers gives way to the most volatile of German farces. Wallenstein has a hearing only to be succeeded perhaps by a musical comedy. The players in one style of piece are those who at other times appear in something entirely dissimilar. The patrons of the house become interested in the individual performer, and the follower of the farce frequently becomes stimulated with the desire to see his particular favorite appear in a more serious line of work. The various forms thus become interdependent in the general support, and the résumé of each season at this theatre shows that the classics have had frequent representation, that the advanced writers of Germany and Austria have had opportunities for practical comment on their productions, and the writers of farce have also had their commodities brought to the attention of the theatregoers of New York.

Mr. Daly, in the concluding years of his metropolitan managership, conducted his playhouse on some such similar plan. But with him there were practically two companies. With Conried there is but one. Why, I say, is it impossible that an English-speaking theatre conducted on the lines laid down by Mr. Conried should be a success?

The location of such a theatre is one of the most important questions regarding the whole proposition. Such a theatre is primarily an educational agent. Its aim is to teach and at the same time amuse. Its purpose is to elevate taste and to bring home to the public the sound conclusions of truth as applied to the great problems of life. It is designed for the help of all, irrespective of class, and therefore should be placed where all can reach it. It should be in every way a people's theatre, a theatre for the people. It should be conducted on such lines of economy that its charges should be of the most moderate kind. In the great cities, therefore, where real estate is so valuable, it should not be thought necessary that it be built upon the great thoroughfares. It should be near to the great masses of the public, and should primarily cater to them.

*Address by Edward Price Coward before the Dramatic Art Club of Baltimore.

## MATTERS OF FACT.

Cus Hill has purchased the properties belonging to the production of Nature, which was put on at the Academy of Music three years ago.

Agnes Fuller, leading woman of the D'Ormond-Fuller Stock company at Key West, Fla., has recovered from her recent illness and opened May 13 as Desdemona in Othello. It was the first performance of a Shakespearean play in Key West.

Herman A. Sheldon, the popular character comedian of the American Theatre Stock, will retire from that organization at the end of this season. He can be engaged for the coming season.

Louis J. Mintz, who sang the tenor solo in the serenade in Mistress Nell, Henrietta Crosman's company, is open to offers for the Summer and next season.

Owing to the demands of the Chicago public Agnes Burroughs has been requested to return for an indefinite period. After playing a return engagement in Philadelphia she goes to Chicago, opening May 26. Her business has been excellent everywhere.

Louis Dean has just closed a successful season of thirty-eight weeks as leading man of the Bon Ton Stock.

Thomas W. Ross, who ends his engagement with the Grand Opera House Stock, Pittsburg, Pa., on June 8, may be addressed in care of The Players, 16 Gramercy Park, after that date.

Thomas E. Ince is making a strong success as the Imp in When We Were Twenty-one.

Charles Mortimer has added a version of Under Two Flags to his repertoire.

Myra Jefferson, of A Merry Chase, has just closed her second season with that company, and is resting at Milwaukee.

Josephine Florence Shepherd, having closed her season in The Night Before Christmas, will rest during the Summer. Mrs. Shepherd has not signed for next season.

Charlotte Deane, who has played the Queen in E. H. Sothern's production of Hamlet, is considering several offers for Summer stock, though she has not signed. Mr. Sothern will close his season in Milwaukee, June 15.

Fred G. Morris and Sadie R. Holcomb are jointly disengaged as comedian and soubrette. They do a talking specialty.

Charles Leahr, juvenile and light comedian, is at liberty and may be addressed care of this office.

Prescott R. Loveland notifies managers that he has relinquished his interest in Kennedy's Players and resigned from the management. Mr. Loveland is at liberty next season as manager or business-manager. His address is Loveland Building, Paterson, N. J.

An agent and manager of sixteen years' experience, thoroughly familiar with the business and associated with some of the best, wants engagement with high-class attraction for next season. He should be addressed as "Experience," care this office.

Rae Cooper, 1,293 Broadway, New York city, has a number of sketches to dispose of. He also writes to order.

Chorus girls that can sing are wanted by Gus Hill, 1,358 Broadway, for his comedies, Royal Lilliputians, Pierce Hooligan, McFadden's Flats, and Are You a Buffalo.

Nellie Maskell made a hit in the character role of A Fixed Race, when it was first produced in Chicago last week.

Russ Whytal's For Fair Virginia is offered on royalty by Alice Kauser.

Jennie Reiffarth is winning decided success as Madame Henderson in Human Soldiers.

Clint G. Ford has just closed his season with Secret Service.

## WILLIAM H. WEST'S SEASON AND PLANS.

William H. West closed, on last Saturday night, at the Boston Theatre, Boston, one of the most successful seasons he has ever had on the road. He and his manager, Sanford B. Rickabe, arrived in New York the first of last week and both are enthusiastic over their great success. The company has visited almost every section of the United States, playing to phenomenal receipts and winning praise from critics in every city visited. All this has encouraged Mr. West to put out next season the most ambitious effort of his life in the minstrel line, giving even more prominence than ever to the singing corps, which is always the feature with his company. Mr. West is enjoying his well earned rest at his home by the sea, West Lawn, Rensenhurst, L. I., where he entertains during the Summer, with that liberality for which he is noted. He has fitted up a room especially for his manager, and it is always ready to receive him when he can get away from his duties at the office.

## STAGE LIGHTING.

Kliegl Brothers, proprietors of the Universal Electric Stage Lighting Company, who formerly occupied quarters in the old Star Theatre Building, are now located in the spacious building at the northwest corner of Broadway and Thirty-eighth Street, where they have greatly added to their plant, necessitated by their rapidly increasing business. The Kliegl Brothers are contractors for big productions and road shows, both in this country and abroad, and are the originators and designers of many beautiful lighting effects, including the sand-storm in Under Two Flags, the effects of Ben Hur, Madame Butterfly, The Girl from Up There, Foxy Quiller, and a number of others which have been successful this season. Managers seeking new ideas in the field of effective stage lighting will find a visit to their well equipped salesroom of the greatest interest.

## VANCE'S TREASURE ISLAND.

Elmer E. Vance's dramatization of Robert Louis Stevenson's well-known novel, "Treasure Island," is credited with an unqualified hit in Chicago, St. Louis, Cincinnati, and several weeks of one-night stands. The dramatization is in the form of a melodrama, and every advantage has been taken of Stevenson's famous story of adventure to introduce elaborate scenery and some very sensational mechanical effects. The play seems to have struck a responsive chord with the public. The search for hidden treasure is an old pursuit, yet the zest for it will never lessen as long as men are ruled by gold. The fascinating possibilities of gaining untold riches for the seeking is presented anew with the advent of this production of Treasure Island. Mr. Vance feels confident that he has a worthy successor to The Limited Mail.

## E. S. BRIGHAM'S ENTERPRISES.

E. S. Brigham has closed a lease for the new Blake Theatre, Webb City, Mo., which was opened last October. The Blake is one of the best equipped theatres in the West, and has enjoyed liberal patronage the present season. Attractions will be played every Sunday night, as well as during the week. Webb City has a weekly salary list of $100,000, and the different industries are flourishing. Mr. Brigham will conduct the Blake in connection with his other theatres, the Gillies at Kansas City, the New Grand Opera House, Hot Springs, Ark., and the Atchison Theatre, Atchison, Kan. The Gillies Theatre ranks as one of the successful popular-price theatres in the country, since Manager Brigham assumed control.


# Special Warning.

To all managers, owners of theatres, opera houses and places of amusement in the United States, managers and owners of companies, actors and actresses, their agents or representatives, and the public in general.

Notice is hereby given that all the music, musical score and lyrics, including the musical composition, **"Tell Me, Pretty Maiden,"** of the opera or play known as **"Florodora,"** have been copyrighted under the laws of the United States. That it is provided by a recent law of Congress that any one who shall unlawfully publicly perform or represent any musical composition for which a copyright has been obtained without the consent of the proprietor, or his heirs or assigns, shall in addition to being liable for damages, be guilty of a misdemeanor, and upon conviction be imprisoned for one year.

Any person who shall publicly sing or perform any musical composition from said opera or play, or who shall suffer or permit the same to be sung or performed upon any stage in any theatre or place of amusement, or who shall announce or advertise any representation, performance or singing thereof, or any part thereof, or any simulation or colorable imitation or adaptation thereof, will be proceeded against to the fullest extent of the law.

The undersigned will give a suitable reward to any person in the United States who will furnish evidence upon which to procure an indictment against an offender, whether male or female, or the manager of any theatre or place of amusement or house where any musical composition from said play or opera is performed.

Notice is also given that under the laws of the State of New York, passed by the Legislature in 1899, to take effect September 1, 1899, it is provided that any person who causes to be publicly performed or represented for profit any copyrighted musical composition without the consent of its owner, or who, knowing that such musical composition is unpublished, undedicated or copyrighted, and without the owner's consent permits, aids or takes part in such performance, shall be guilty of a misdemeanor.

These laws will be taken advantage of by the undersigned if their property rights in the said opera or play are infringed by any person.

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**NOTICE!**

On May 4th, 1901, I relinquished my interest in Kennedy Players and resigned the management of the same to Mr. John J. Kennedy, who is now the Sole Proprietor of the Company. Managers holding time for Kennedy Players should communicate with Mr. John J. Kennedy, permanent address Sweetz Hotel, Portland, Me., as I have no further connection with the above Company.

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# DATES AHEAD.

*Managers and agents of traveling companies and correspondents are requested that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

### DRAMATIC COMPANIES.

A COUNTRY MERCHANT (Charles Cowles, Harry W. Lee, mgr.): Bridgeport, Conn., May 13-15.
A SINGS PACE (Matt L. Berry, mgr.): St. Louis, Mo., May 12-18, Chicago, Ill., 19-25.
A MERRY CHASE (Will F. Gardner, mgr.): Ironwood, Wis., May 13, Ashland 14, Wampum 15, New Richmond 16, Hudson 17, Eau Claire 18, Black River Falls 20, Tomah 21, Baraboo 22.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.
ALLEN VIOLA (Liebler and Co., mgrs.): Troy, N. Y., May 13, Holyoke, Mass., 15, Northampton 16, Worcester 17, 18, Norwich, Conn., 20, New Haven 21, Bridgeport 22, Poughkeepsie, N. Y., 25.
AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.
AN ACTOR'S ROMANCE (H. W. Taylor, mgr.): Jersey City, N. J., May 13-15, Elizabeth 16.
ARIZONA (Eastern; Kirke La Shelle and F. R. Hamlin, mgrs.): Buffalo, N. Y., May 13-18.
**AUBREY STOCK** (Mittenthal Bros., mgrs.): Brooklyn, N. Y., May 13—indefinite.
**AUBREY STOCK** (Mittenthal Bros., mgrs.): Jersey City, N. J., May 20—indefinite.
**AUBREY STOCK** (Mittenthal Bros., mgrs.): Worcester, Mass., May 20—indefinite.
BAKER STOCK: Brooklyn, N. Y., April 8—indefinite.
BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.
**BROWN'S IN TOWN** (Belcher and Hennessy, mgrs.): Wilmington, Del., May 14.
BURROUGHS, AGNES (East Lynne): Philadelphia, Pa., May 13-18, Detroit, Mich., 19-25.
CAPTAIN JINKS OF THE HORSE MARINES (Charles Frohman, mgr.): New York city Feb. 4—indefinite.
CARL CARLSON (Arthur Donaldson; Moffit and Park, mgrs.): Minneapolis, Minn., May 13-18.
CARLIN AND BROWN: St. Louis, Mo., May 12-25, Memphis, Tenn., 26-June 1.
CARTER, MRS. LESLIE (Charles Frohman, mgr.): Pittsburg, Pa., May 13-18.
**CLARKE, HARRY CORSON** (What Did Tomkins Do): Ogden, U., May 13, Logan 14, Pocatello, Id., 15, Boise City 16, Baker City, Ore., 17, La Grande 18, Walla Walla, Wash., 20, Pendleton, Ore., 21, The Dalles 22, Salem 24, Portland 26-June 1.
COLLIER, WILLIAM (W. G. Smyth, mgr.): New York city Feb. 11—indefinite.
COLUMBUS STOCK (Bonelli and Stahl; W. E. Butterfield, mgr.): Columbus, O., March 25—indefinite.
CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Middletown, Pa., May 13-15, Hanover 16-18.
CRITERION STOCK: St. Paul, Minn., June 8—indefinite.
DANGERS OF PARIS: Washington, D. C., May 6—indefinite.
DE TOURNEY (Edw. A. Hinebaugh, mgr.): Estherville, Ia., May 13, 14, Cresco June 12, 13.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.
DOWNING, ROBERT: San Francisco, Cal., April 22—indefinite.
DOWN ON THE FARM (Charles Manley; Dan Emerson, mgr.): Red Bank, N. J., May 13, Boonton 14, Manch Chunk, Pa., 15, Hawley 16, Olyphant 17, Pittston 18.
DOWN MOBILE (Lincoln J. Carter, mgr.): Chicago, Ill., May 13-18.
DREW, JOHN (Chas. Frohman, mgr.): Poughkeepsie, N. Y., May 15, Trenton, N. J., 17.
EAST LYNNE (Leah Lessl; Harry C. Smart, mgr.): Washington, D. C., May 13-18, Baltimore, Md., 20-25.
EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.
FABIO ROMANI (Aiden Benedict's; J. B. Murray, mgr.): Cleveland, O., May 13-18.
FISKE, MRS. (Chas. E. Power, mgr.): Detroit, Mich., May 14-18.
FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 4—indefinite.
FRAWLEY, T. DANIEL: Seattle, Wash., April 7-May 18.
FROM SCOTLAND YARD: Philadelphia, Pa., May 13-18.
GARRICK STOCK (Frank P. Murtha, mgr.): Providence, R. I., April 22—indefinite.
GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Newark, N. J., May 13-18, New York 20-25.
HADLEY STOCK: Milwaukee, Wis., April 22—indefinite.
HALL, DON C.: Blair, Neb., May 13, 14.
HELD, ANNA (Papa's Wife; F. Ziegfeld, mgr.): New York city May 6-18.
HUMPTY DUMPTY (Ravel's; J. H. Bucke, mgr.): Bridgewater, N. S., May 14, Middleton 15, Annapolis 16, Yarmouth 17, Kentville 18, Springfield 21, Sackville, N. B., 23, Amherst, N. S., 24, Truro 25.
HUMPTY DUMPTY (Dickson and Mustard's): Altoona, Pa., May 13, 14, Morristown 15, 16.
IN A BALCONY (Skinner, Robson and Le Magne): Philadelphia, Pa., May 14, Baltimore, Md., 15, Richmond, Va., 17, Norfolk 18, Cleveland, O., 21, Detroit, Mich., 22, Toledo, O., 23, Indianapolis, Ind., 24, St. Louis, Mo., 25, Chicago, Ill., 27, 28, Milwaukee Wis., 29, Louisville, Ky., 30, Cincinnati, O., 31, Columbus June 1.
IRWIN, MAY (H. B. Sire, mgr.): Indianapolis, Ind., May 14, Dayton, O., 15, Columbus 16, Fort Wayne, Ind., 17, Toledo, O., 18.
LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.
LITTLE TRIXIE (Fred Robbins, mgr.): Antigo, Wis., May 14, Tomahawk 15, Ashland 16, Rhinelander 17, Wauwatosa 19.
LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6-May 18.
LYONS, LILLIAN, STOCK: Holly, Mich., May 13-18.
MACK, ANDREW (Rich and Harris, mgrs.): Hartford, Conn., May 16-18.
MALONEY'S WEDDING (Jas. L. McCabe; Jos. Pilgrim, mgr.): Milwaukee, Wis., May 12-18, Merrill 20.
MANHATTAN STOCK: Portland, Me., April 22—indefinite.
MANN, LOUIS, AND CLARA LIPMAN: Elizabeth, N. J., May 14.
MANNERING, MARY (Frank McKee, mgr.): Chicago, Ill., May 6—indefinite.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): St. Joseph, Mo., May 14, Omaha, Neb., 15, Des Moines, Ia., 16, Cedar Rapids 17.
MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14-May 31.
MELVILLE, ROSE (Sis Hopkins; J. R. Stirling): Chrichsville, O., May 14, Bellaire 15, Wheeling, W. Va., 16, Uniontown, Pa. 17, Washington 18, Johnstown 20, Tyrone 21, Altoona 22, Wilkes-Barre 23, Scranton 24, Utica 25.
MILLER, HENRY: Salt Lake, U., May 13, 14, San Francisco—indefinite.
MORTIMER, CHARLES (E. Frank Mitchell, mgr.): Monroe, Wis., May 13-18, Dodgeville 20-25, Lancaster 27-June 1.
MY FRIEND FROM INDIA: Baltimore, Md., May 13-18.
NATHAN HALE (Howard Kyle; Jean H. Williams, mgr.): Walla Walla, Wash., May 14, Spokane 15, 16, Missoula, Mont., 17, Anaconda 18, Butte 19, 20, Great Falls 21, Helena 22, Fargo, N. D., 24, 25, St. Paul, Minn., 27-29, Minneapolis 30-June 1.
NEILL, JAMES: San Francisco, Cal., April 7-June 28.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7-May 25.
PATTON, CORSE, STOCK: Brooklyn, N. Y., May 13—indefinite.
PIKE THEATRE STOCK (D. H. Hunt, mgr.): Detroit, Mich., April 14-June 28.
QUO VADIS: Paterson, N. J., May 13-15.
RAILROAD JACK: Tomah, Wis., May 14, Black River Falls 15, Melville 16, Marshfield 17.
ROYAL LILIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): Newark, N. J., May 13-18, New York city 20-25.
SAG HARBOR (James A. Herne's; Liebler and Company, mgrs.): Los Angeles, Cal., May 20-22, San Diego 23, 24, Fresno 27, Stockton 28, Sacramento 29, 30, Portland, 31-June 4.
SHANNON, HARRY: Appleton, Wis., May 13-18.
SI PLUNKARD (Bob Mack, mgr.): Portage, Wis., May 14, Stevens Point 15, Green Bay 17, Oshkosh 18, Kenosha 19.
SPOONER STOCK (Mrs. B. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., indefinite.
TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Watertown, N. Y., May 15, Ogdensburg 16, Ottawa, Can., 17, 18, Montreal 20-25.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.
THE CHRISTIAN (Liebler and Company, mgrs.): Chicago, Ill., May 6—indefinite.
THE COUNTY FAIR (Nell Burgess): Cheyenne, Wyo., May 14, Lincoln, Neb., 16, Omaha, 17, 18.
THE COUNTRY MERCHANT (Harry Lacy, mgr.): Bridgeport, Conn., May 13-15.
THE DAIRY FARM (Eastern; Jas. H. Wallick's): Philadelphia, Pa., April 8—indefinite.
THE DEVIL'S LANE (Jas. F. Green, mgr.): Benton Harbor, Mich., May 14, Muskegon 15, Ludington 16, Manistee 17, Traverse City 18.
THE ELEVENTH HOUR (Lincoln J. Carter, prop.; Fred Kimball, mgr.): Washington, D. C., May 13-18.
THE HONEST BLACKSMITH (Robt. E. Fitzsimmons): Lawrence, Mass., May 14, Waltham 15, Providence, R. I., 16-18, Brooklyn, N. Y., 20-25.
THE MERCHANT OF VENICE (N. C. Goodwin and Maxine Elliott): Louisville, Ky., May 14, Indianapolis, Ind., 15, Cincinnati, O., 16, Columbus 17, Cleveland 18, Pittsburg, Pa., 20, Washington, D. C., 21, Baltimore, Md., 22, Philadelphia, Pa., 23, New York City 24, 25, Brooklyn 27, New Haven, Conn., 28, Hartford 29, Providence, R. I., 30, Boston, Mass., 31, June 1.
THE PRISONER OF ZENDA (Shipman Brothers, mgrs.): Waterbury, Conn., May 13-15, Fall River, Mass., 17, 18 Worcester 20-25.
THE SILVER KING (Carl A. Haswin; W. H. Ovlatt, mgr.): Pittsburg, Pa., May 13-18, Guelph, Can., 20, Galt 21, Belleville 22, Ottawa 23-25, Montreal 27-June 1.
**THE SPAN OF LIFE**: Montreal, Can., May 13-18.
THE STAR BOARDER (L. J. Malone, mgr.): Moscow, Id., May 14, Spokane, Wash., 15, Missoula, Mont., 16, Helena 17, Butte 18.
THE VILLAGE PARSON: Minneapolis, Minn., May 13-18.
THREE MARRIED MEN (Monark and Schilling, mgrs.): Kinston, N. C., May 13, 14, Newbern 15, 16, Washington 17, 18.
TUCKER, ETHEL (F. Sumpter Smith, mgr.): San Antonio, Tex., April 14—indefinite.
TWO JOLLY COMPANIONS: Kingston, N. Y., May 13-18.
UNCLE TOM'S CABIN (Brown's): Wakeeney, Kan., May 14, Ellis 15, Hays 16, Russell 17, Wilson 18.
UNCLE TOM'S CABIN (Ferry and Pressly's): Union, Ia., May 13, Conrad 14, Gladbrook 15.
UNCLE TOM'S CABIN: New York city—May 18.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibbe, mgr.): Bellville, Can., May 14, Picton 15, Napanee 16, Kingston 17, Brockville 18, Cornwall 20, Valleyfield 21, St. Johns 22, Farnham 23.
UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.
VALENTINE STOCK: Rochester, N. Y.—indefinite.
VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.
VERNON, BENJAMIN B.: Sag Harbor, L. I., May 14, East Hampton 15, Southampton 16, Patchogue 17, Bay Shore 18.
WALSH, BLANCHE (Joseph Brooks and Ben Stern, mgrs.): Duluth, Minn., May 17, 18.
WHEN WE WERE TWENTY-ONE (William Morris): Gardner, Mass., May 14, Nashua, N. H., 15, Lawrence, Mass., 16, Gloucester 17, Biddeford, Me., 22 Bath 25, Portland 26, Gardner 27, Augusta 28, Fairfield 29, Rockland 30, Belfast 31, Bangor June 1.
WHITESIDE, WALKER (Shipman Bros., mgrs.): Portsmouth, O., May 14, Marietta 15, New Philadelphia 16, Wheeling, W. Va., 17, Morgantown 18, Uniontown, Pa., 20, Altoona 21.
WILLARD, E. S.: Toronto, Can., May 13-25.

### REPERTOIRE COMPANIES.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Owensboro, Ky., May 13-18, Maysville 20-25, Parkersburg, W. Va.—indefinite.
ARNOLD STOCK (No. 2; J. F. Arnold, mgr.): Ashland, Ky.—Indefinite.
**AUBREY STOCK** (Southern; Mittenthal Bros., mgrs.): Kansas City, Mo., April 21—indefinite.
BISHOP, CHESTER: Sandusky, O., May 13-18.
BITTNER STOCK: Spokane, Wash., April 15—indefinite.
BROADWAY THEATRE STOCK (Eugene Bryant, mgr.): Torrington, Conn., May 13-18.
BOSTON COMEDY (H. Price Webber): Frellinghburg, Pa., May 8-15, Bedford 16-22, Starbridge 23-30.
CASTLE SQUARE COMEDY (Arthur Evans, mgr.): Waterville, Me., May 13-15.
**CHESTER, ALMA** (Alma Chester, mgr.): Cohoes, N. Y., May 13-18.
CHRISTIE-BAIRD: Belvidere, N. J., May 13-15, Washington 16-18.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Trenton, N. J., May 13-18, Putnam 20-25.
CRESCENT STOCK (Simkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.
CURTISS COMEDY: Hot Springs, Ark., May 13-18, Little Rock 20-25, Fort Smith 27-June 1.
CUTLER THEATRE: Sutton, Neb., May 13-18.
DALRYMPLE COMEDY: Galesburg, Ill., May 20-25, Beardstown 27-June 1.
DAVIDSON STOCK: Fond du Lac, Wis., May 13-18, Sheboygan 19-25, Appleton 27-June 2.
DE VONDE, CHESTER (Phil. Levy, mgr.): Norwich, Conn., May 13-18.
DORMOND-FULLER: Key West, Fla., April 1—indefinite.
ELLEFORD, THE (W. J. Elleford, mgr.): Honolulu, Hawaiian Islands, May 20-June 15.
EMPIRE COMEDY (Evelyn Gordon; Charles E. Morse, mgr.): Ludington, Mich., May 6-18, Alpena 20-25, Cheboygan 27-June 1.
**FERRIS COMEDIANS** (Dick Ferris, prop.; Chas. A. White, mgr.): Joliet, Ill., May 13-18, Madison, Wis., 20-25, Oshkosh 26-June 1.
FERRIS STOCK: Omaha, Neb., May 26—indefinite.
FRANKLIN STOCK (A. A. Jack, mgr.): Caswell, Mich., May 13, 14, Yale 15, 16, Brown City 17, 18, North Branch 20, 21.
HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Lynn, Mass., May 13-18.
**HAYWARD, GRACE**: St. Joseph, Mo., May 13-18.
HERMANN STOCK: St. John, N. D., May 13-18.
HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 29—indefinite.
HOLDEN BROS.' COMEDY: Indianapolis, Ind., May 13-18.
HOLMAN DRAMATIC: Indianapolis, Ind., May 13-18.
HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Wilkes Barre, Pa., May 13-18, Elmira, N. Y., 20-25, Erie, Pa., 27-June 1.
JOSSEY STOCK (Hal Lawrence, mgr.): Prescott, Ariz., May 12-18, Jerome 20, Williams 21-22, Winslow 23, Gallup, N. M., 24, 25, Albuquerque 27-June 1.
KEMBLE COMEDY (Gus Kemble, mgr.): Rochester, N. Y., May 13-18.
KING DRAMATIC (No. 2: Nathan Appell, mgr.): Utica, N. Y., May 13-25.
KLARK-SCOVILLE (H. B. Klark, mgr.): Plymouth, Mass., May 13-18.
KLARK-SCOVILLE (Nep Scoville, mgr.): Newark, N. Y., May 13-18, Lyons 20-25, Rome 27-June 1.
MANHATTAN STOCK (Will H. Myers, mgr.): Binghamton, N. Y., May 13-25.
MARKS BROS. (No. 1: Tom Marks, mgr.): Orangeville, Can., May 16-18, Mount Forest 20-22, Dingham 23-25.
MATHES, CLARA: Galt, Can., May 13-18.
MYERS, IRENE (Will H. Myers, mgr.): Binghamton, N. Y., May 13-25.
NYE AND CONNOR: Manston, Wis., May 13-18.
PAYTON, CORSE, COMEDY: Jersey City, N. J., April 29-May 18.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Newark, N. J., May 13-18, Brooklyn, N. Y., 20-25, Newark, N. J., 27-June 1.
PATTON'S STOCK: Lowell, Mass., May 13-18.
ROGERS, E. O., DRAMATIC (E. E. Filkins, mgr.): Caledonia, N. Y., May 13-18.
RUBLE THEATRE (C. S. Ruble, mgr.): Red Sands, Cal., May 13-18, Santa Ana 20-25, San Diego 27-June 1.
RYAN, DANIEL R. (W. S. Bates, mgr.): Albany, N. Y., May 13-18, Hartford, Conn., 20-25, Waterbury 27-June 1.
SAWTELLE, JESSIE (J. Al. Sawtelle, mgr.): Camden, N. J., May 13-25, Harrisburg, Pa. 27-June 1.
SHERMAN'S, DAN, COMEDIANS: Excelsior Springs, Mo., May 15-Sept. 1.
SOUTHERN STOCK: Horton, Kan., May 12-18, Atchison—indefinite.
SPOONER DRAMATIC (F. G. and Allie W.; Dick Harrison, mgr.): Peekskill, N. Y., May 13-18.
TURNER, CLARA, STOCK: Cortland, N. Y., May 13-15, Oswego 16-25.
VAN DYKE AND EATON: Clarksburg, W. Va., May 13-18.
WAITE'S COMEDY (R. B. Simmonds, mgr.): New York city May 6—indefinite.
WALTER, LESTER, STOCK (C. Lester Walter, mgr.): Renovo, Pa., May 13-18, Williamsport 20-25.
WIEDEMAN'S BIG SHOW (Willis Bass, mgr.): Hollister, Cal., May 13-19, Watsonville 20-27.

### OPERA AND EXTRAVAGANZA.

BOSTON LYRIC: Baltimore, Md., April 29-May 18.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE: Brooklyn, N. Y., May 13—indefinite.
COLUMBIA (Chas. N. Holmes, mgr.): Carlisle, Pa., May 13-18, Lebanon 20-25, Wilmington, Del., 27-June 1.
EMPIRE OPERA (George A. Blumenthal, mgr.): Albany, N. Y., May 20—indefinite.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.
MY LADY: Philadelphia, Pa., May 13-18.
ROBINSON (Frank V. French, mgr.): Claremont, N. H., May 13-18.
SAN TOY: New York city March 4—indefinite.
STANTON JOSEPHINE: Honolulu, April 24-May 22, Yokohama, Japan, 27—indefinite.
THE BOSTONIANS: Portland, Me., May 15, 16.
THE BURGOMASTER (Eastern): Philadelphia, Pa., April 22—indefinite.
THE BURGOMASTER (Western): Detroit, Mich., May 13-18, Kalamazoo 21, Grand Rapids 22, Battle Creek 23, Flint 24, Ann Arbor 25, Buffalo, N. Y., June 3.
THE CASINO GIRL: Philadelphia, Pa., May 13-June 1.
THE PRIMA DONNA (A. H. Chamberlyn, mgr.): New York city April 29-May 18.
WILBUR KERWIN OPERA (W. T. Powell, mgr.): Kansas City, Mo., May 12-19, Salt Lake City, U., 20—indefinite.
WILSON, FRANCIS: Montreal, Can., May 13-18.

### VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): Cleveland, O., May 13-18.
ARE YOU A BUFFALO: Philadelphia, Pa., May 13-18.
BIG SENSATION (Matt J. Flynn, mgr.): St. Louis, Mo., May 12-18.
CITY CLUB (Clark Ball, mgr.): Minneapolis, Minn., May 13-18.
DAINTY PAREE (Jos. H. Barnes, mgr.): Providence, R. I., May 13-18.
FULLER, LA LOIE (Alf. Ellinghouse, mgr.): Butte, Mont., May 12-14, Pocatello, Ia., 15, Ogden, U., 16, Salt Lake 17.
INDIAN MAIDENS (Frank B. Carr, mgr.): Washington, D. C., May 13-18.
INNOCENT MAIDS (Clifford and Dison's): New York city May 13-18.
JACK'S, SAM T. (Mabel Hamilton, mgr.): Milwaukee, Wis., May 13-18.
LOTTUS CECELIA (Robert Grau and Emanuel Warner, mgrs.): Pittsburg, Pa., June 3, 4.
LONDON BELLES (No. 1; Rose Sydell's; W. S. Campbell, mgr.): New York city May 13-15, Brooklyn 16-18.
LONDON BELLES (No. 2, Rose Sydell's; Jack Sydell, mgr.): Putnam, Me., May 14, Leominster 15, Biddeford 16, Portland 17, Groveton 18.
MONTE CARLO GIRLS: Paterson, N. J., May 13-18.
ROYAL BURLESQUERS: Buffalo, N. Y., May 13-18.
UTOPIANS (T. W. Dinkins): Cincinnati, O., May 13-18.
VAGABOND BURLESQUERS: Boston, Mass., May 13-18.
VICTORIA BURLESQUERS: Newark, N. J., May 13-18.
WEBER AND FIELDS' STOCK (Weber and Fields, mgrs.): Chicago, Ill., May 13-25, Cincinnati, O., 27-28, Cleveland 29, 30, Pittsburg, Pa., 31, June 1.

### MINSTRELS.

GORTON'S (C. C. Pearl, mgr.): Westfield, Pa., May 14, Galeton 15.
HARRISON BROTHERS: Columbus, Ind., May 14, Franklin 15, Shelbyville 16, Greensburg 17, Rushville 18, Connersville 20, Richmond 21, New Castle 22, Anderson 23, Muncie 24, Alexandria 25.
HENRY'S, HI: Cleveland, O., May 15, Erie, Pa., 16.
NASHVILLE STUDENTS: Detroit, Mich., May 13-18.
VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Martinsburg, Va., May 13, Cumberland, Md., 14, Piedmont 15, Fairmount 16, Mannington 17, Martin's Ferry, O., 18.

### CIRCUSES.

BARNUM AND BAILEY: Kassa, Hungary, May 14, Miskolcz 17, Eger 18, Szolnok 17, Kecskemet 18, 19, Felegyhaza 20, Czegled 21, Gyor 22, Poszony 23, 24, Sopron 25, Szombathely 26, Nagykanizsa 27, Za Grab 28, 29, Laibach 30, Marburg 31, Graz June 1-3.
BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Buffalo, N. Y.—indefinite.
ELY, G. S., ANIMAL SHOW: Vandalia, Ill., May 14, Ramsey 15, Herrick 16.
FOREPAUGH AND SELLS BROTHERS: Philadelphia, Pa., May 13-18, Harrisburg 20, Lancaster 21, Wilmington, Del., 22, Trenton, N. J., 23, Newark 24, Jersey City 25, Bridgeport, Conn., 27, New Haven 28, Waterbury 29, Hartford 30, Willimantic 31, Norwich June 1.
GENTRY BROS.' DOG AND PONY SHOW: Frankfort, Ind., May 14, Logansport 15.
HALL, G. W., AND SONS: Creston, Ill., May 14, Stewart 15.
MAIN, WALTER: Williamsport, Pa., May 14, Lewisburg 15, Pottsville 16, Hazelton 17, Wilkes Barre 18, Scranton 20.
PERRY AND PRESSLEY'S SHOWS: Lisconb, Ia., May 14, Conrad 15, Rembeck 16, Hudson 17, Lemars 18, Dunkerton 20, Fairbanks 21, Hazelton 22.
PURILLONES: HAVANA, Cuba, March 31—indefinite.
RAILROAD SHOWS (Merchants and Co.'s): Kittanning, Pa., May 14.
RINGLING BROS.: Scranton, Pa., May 14, Oneonta, N. Y., 15, Schenectady 16, Hudson 17, Holyoke, Mass., 18.
ROBINSON'S: Alliance, O., May 14, New Philadelphia 15, East Liverpool 16, Steubenville 17, Bellaire 18, Washington, Pa., 20.
SUN BROTHERS': Louise, Va., May 14.
WELSH BROTHERS': Plainfield, N. J., May 14, 15.

### MISCELLANEOUS.

ALBINI (Magician): Lincoln, Neb., May 14-17, Pueblo, Col., 18-22.
BINGHAM, RALPH (H. Bingham, mgr.): Texarkana, Tex., May 15, 16, Arcadia, La., 17, Tallulah 18, Cleveland, Miss., 20, Greenwood 21, Greenfield, Tenn., 27, Marion, Ky., 28, Pembroke 30.
BROOKE MARINE BAND: New Orleans, La., April 29-June 23.
BUTLER'S, HELEN MAY, BAND (J. Leslie Spahn, mgr.): Pittsburg, Pa., May 12-26.
CANADIAN JUBILEE: Woodstock, N. B., May 14, Megantic, Can., 16, Lennoxville 17.
FLINTS, THE: Bloomington, Ill., May 13-18.
HART (Hypnotist): Edenton, N. C., May 15, Elizabeth City 22-25, Wilmington June 1—indefinite.
HERRMANN, LEON: St. Johns, N. B., May 13-18.
HOWE, LENNA (No. 1): Fall River, Mass., May 6—indefinite.
KNOLL AND McNEIL CONCERT: Lennoxville, Pa., May 17.
KELLAR (Magician): Oswego, N. Y., May 14, Canastota 15, Herkimer 16, Johnstown 17, Schenectady 18.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.
PAULINE (Hypnotist): Montreal, Can., May 20-June 1.
PERKINS, ELI: Springfield, Mo., May 18, Ava, Ill., 20, St. Louis, Mo., 21.
QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
SEVENGALA (Walter C. Mack, mgr.): Atlantic City, N. J., May 13-18.
SOUSA'S BAND: Muskegon, Mich., May 14, Lansing 15, Port Huron 16, Guelph, Can., 17, Toronto 18, Buffalo, N. Y., 19, Bradford, Pa., 20, Du Bois 21, Pittsburg 22, Altoona 23, Lancaster 24.
SWINGALI, PROF. AND MME.: Welland, Can., May 6-11.

*(Received too late for classification.)*

GRANDE, MABEL: Crookshire, Can., May 13-15, Sherbrooke 16, 17.
HANS HANSON (Jas. T. McAlpin; J. K. Vetter, mgr.): Lake Mills, Ia., May 16, Mason City 17, Belmond 18, Clarion 20, Iowa Falls 21, Cedar Falls 22, Waterloo 23, Waverly 24, New Hampton 25, North McGregor 26.
HEART AND SWORD: Springfield, Mo., May 14, 15, Sedalia 16, Jefferson City 17, 18, St. Louis 19-25.
HILL, FANNIE: Lake Charles, La., May 19, La Fayette 20, Opelousa 21, Washington 22, New Iberia 23, Jeanette 24, Franklin 25, Donaldsonville 26, Napoleonville 27, Baton Rouge 28, Vicksburg, Miss., 29, Helena, Ark., 30, Clarendon 31, Newport June 1.
MANOLA COMEDY (Wm. Stanford, mgr.): Broadhead, Wis., May 13-15, Albany 16-18.

## ARENA.

**COUCH, BAFFS, IA.**—The Eastern Railroad Show gave but one performance 4, owing to severe rain storm.

**DECATUR, IND.**—Hall and Long's Dog and Pony Show 2-4: performance good; tent full.

**OLEAN, N. Y.**—Walter Main's Circus 9; big crowds; fine show.

**GALION, O.**—Wallace Shows 7; large crowds; satisfactory performance.

**EASTON, PA.**—Welsh Brothers' Shows, enlarged and improved, made their annual visit 6, 7 to phenomenal business; the Teweska Troupe of Japanese and Rice's Dogs and Ponies were the features.—Note: Michael Welsh, while here, was initiated in the Easton Aerie, No. 111, Fraternal Order of Eagles.

**DES MOINES, IA.**—Gentry's Dog and Pony Show 8-10; good performance; large attendance.

**FAIRMONT, W. VA.**—Ringling Brothers' Circus 1; excellent show; crowded tents.

**CHARLESTON, W. VA.**—Buffalo Bill's Wild West entertained large crowds 2, Street Fair 13-18. Ringling Brothers' Shows are booked to appear soon.

**CHILLICOTHE, O.**—Robinson's Circus 1; packed tent; fine performance.

**EMPORIA, KAN.**—Gentry's Dog and Pony Show 2; good performance; big crowds.

**SHELBYVILLE, IND.**—Gentry's Dog and Pony Show 1; good tent; fine performance.

**WAUSAU, WIS.**—Williams' Circus 6; fair crowds pleased.

**MARION, O.**—Wallace's Circus 6; fine show; large crowd.

**ALTON, ILL.**—Pawnee Bill's Wild West 6; large tents; good show.

**FINDLAY, O.**—The Wallace Shows attracted large crowds and greatly pleased 4; vaudeville attractions fair.

**HUNTINGTON, IND.**—Sipe's Dog and Pony Show 2; large crowd; satisfactory performance.

**BETHLEHEM, PA.**—The Welsh Brothers packed their tents 3, 4 and kept up their reputation by giving a clean and wholesome show.

**ALEXANDRIA, IND.**—Gentry's Dog and Pony Show to big business 6; fine performance.

**LOGANSPORT, IND.**—Sipe's Dog and Pony Show 6 pleased good crowds.

**CIRCLEVILLE, O.**—Buffalo Bill's Wild West 4; good business and performances.

**OIL CITY, PA.**—Walter Main's Circus 6; good performances; big crowds. Merchant's Railroad Show 8 had a bad accident, caused by an entire section of seats falling; a number of spectators were seriously injured.

**SHEFFIELD, ALA.**—Sell's and Gray's Shows 3; full tents; clean and up to date performance.

**VIRGINIA CITY, NEV.**—Norris and Rowe's Trained Animal Show 9.

**TOPEKA, KAN.**—Gentry's Dog and Pony Show 2, 3; as one of their tents burned while en route from Topeka, the first day's matinee had to be called off, but prompt and energetic effort put them in shape for the evening performance; the show has gained greatly, both in quality and size, since its last visit; but in spite of the increased seating capacity crowds were turned away the first evening, and there were but few empty seats the second day; the number of trained animals has been almost doubled, and a lot of new tricks and evolutions were performed.

**FREMONT, NEB.**—Campbell's Circus 1; large crowds; short, but pleasing programme.

**DAYTON, O.**—Wallace Shows played to overflowing tents at both afternoon and evening performances 1; when the fact is considered that this was their fourth stand since the opening of their season, it was a smooth and creditable performance in its entirety; the Stirk and Nelson families are the star features, and are clever; of the bareback riders, Mike Rooney and Orin Hollis are second to none in their line, and elicited generous applause; the other specialties are in line with the general circus entertainment, and were acceptably received.

**HARTFORD CITY, IND.**—Gentry's Dog and Pony Show 8; packed tents; extra good performance.

**TARENTUM, PA.**—Merchant's American Shows 16.

**MAUCH CHUNK, PA.**—Barr Brothers' Circus 4-6; performance and business fair.

**ANDERSON, IND.**—Harris Circus gave poor performance to good business 2. Gentry's Dog and Pony Show 3; excellent performance; big business.

**SPRINGFIELD, O.**—The Wallace Show 2; fine circus to capacity of tent; Nelson Family, acrobats; Stirk Family, bicyclists, deserve special mention. W. H. Harris Circus 4; fair performance; good business.

**MARIETTA, O.**—John Robinson's Circus 6; large crowds pleased.

**ST. JOSEPH, MO.**—Gentry Brothers' Dog and Pony Show 6, 7; excellent business and performance.

**EL RENO, OKLA.**—Walter J. McDonald's Shows 6; good business; fair performance.

NOTES.

Briggs and Holland's Summer Festival will open in Brazil, Ind., 16. They will have a twelve-wagon show, a ninety-foot round top and forty-foot center piece. The co. will number thirty people, including Monroe and Doyle, jugglers; William Powers, comedian; Curt Smith, dancer; Jack Briggs, trick cyclist; Chauncey Holland, monologist; Barr and Bowman, musical team; Orlando Schromyer, balladist; and a band of twelve pieces and an orchestra of ten pieces, under the direction of Douglass Crawford. B. Franklin Crawford is business manager.

The City Council of Wheeling, W. Va., at a meeting held May 6, reduced the circus license from $125 a day to $50. The reduction was brought about through the untiring efforts of M. H. McNabb, a local newspaper man, who has for years contended that the license was unnecessarily high. Mr. McNabb began his agitation about six years ago, when the license was $175 a day, and has not rested until he accomplished his purpose, giving a clear saving to circus people of $125 on every visit to the Nail City.


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--IN--

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The Wonderful Little Comedienne, Singer, Acrobat and Dancer.

PRESS COMMENTS, Cincinnati, St. Louis and Chicago.

The Lyceum was crowded to the portals at both performances yesterday with enthusiastic audiences that witnessed the production of the dramatization of Robert Louis Stevenson's "Treasure Island." Those who have read the author's works are aware of his gift of couching the most lurid tales in the finest English, and the audience applauded to the echo at yesterday's performance as villainy was defeated and virtue rose triumphant. The part of Jim Hawkins, the cabin boy, was assumed by Beatrice, who received round after round of applause at the climax of each act. The stage settings were most realistic, and the scene of the rolling ship in the seething, white-capped waves brought forth a burst of approbation.—*Cincinnati Enquirer.*

"Treasure Island" drew two extremely large and enthusiastic audiences yesterday. The interesting features of the performance were the many ingenious and elaborate scenic and mechanical appliances, the production being decidedly spectacular in effect. The company was one of excellence, and succeeded admirably in presenting the interesting and dramatic story. Beatrice, the charming little actress, aside from her clever impersonation of the cabin boy, introduced several novel specialties.—*Cincinnati Commercial-Tribune.*

Robert L. Stevenson wrote a most thrilling novel when he wrote "Treasure Island," and when Elmer E. Vance evolved the dramatization that was produced at the Imperial he did not leave out any of the exciting climaxes—the explosion, the various fights for life, the theft of the map which shows the location of the mysterious island, the storm at sea, the mutiny, the discovery of the treasure—they are all shown. The production is excellently staged, with a wonderful wealth of heavy scenery which is well managed. The third act setting, the deck of the ship Hispaniola rolling in a storm, is a scenic masterpiece. The part of Jim Hawkins, Stevenson's heroic cabin boy, is taken by a plump little person who appears on the bills as "Beatrice." She is a very clever actress and an acrobat of ability.—*St. Louis Republic.*

Mr. Vance has made a sensational melodrama out of the story, abounding in thrilling situations and exciting climaxes. The production is of considerable elaborateness, the scenery being handsome and suitable and the mechanical features very effective.—*St. Louis Globe-Democrat.*

The Alhambra is occupied this week with a maritime melodrama by Elmer E. Vance from Robert L. Stevenson's "Treasure Island." There is a realistic storm, with howling winds and a roaring sea, and in the midst of the tempest a hand-to-hand cutlass fight on the deck of a rocking ship between its crew and a band of pirates. The production is lavishly equipped with mechanical, scenic and electrical effects. It has "caught on" with the Alhambra audiences and elicits tumultuous applause.—*Chicago Chronicle.*

Address ELMER E. VANCE, Sole Owner and Manager, Lake View, New Jersey.

P. S.—I am also booking THE LIMITED MAIL for Season 1901-2.


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### WOMEN.

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Benedict, Garnet, Adene Bouvier, Violet Black, Bessie Bonehill, Maud Brockman, Sara Bolwell, Elizabeth Belknap, Dell Barker, Helen Bertram, Lillian Brainard, Mrs. Elmer Buffham, Louise Beaudet, Jeannette Blackburn, Dollie Bier, Mrs. Harry Bloodgood, Edna Barclay, Margaret Burnham, Hope Bragg, Florence Bindley, Lillian Burkhardt, Nellie Butler, Catherine Bloodgood, Helen Bartlet, Anna Louise Barron, Bell Sisters, Marion Ballou, Nettie Bourne, Helen M. Brooks, Helen Bovee, Ruth Barrett, Florence Beardsley, Eugene Blair, Ethel Brandon, Kath. Bartho, Henriette Brown, Gertrude Roust, Ida Butler, May Ballard, Mrs. B. A. Butler, Marie Buchanan, Iza Breyer, Mellice Brice, Marie Burroughs.

Capen, Ruby, Clemence Sisters, Leslie Carter, Helen Courtney, Marion B. Craig, Agnes Carlton, Mae Crossley, Marie Curtis, Maud Courtenay, Nellie Castle, Marion Childs, May Campbell, Mrs. Geo. Crowe, Lillian L. Clayton, Lillian Connelly, Annie Clarke, Gladys Lee Churchill, Jean Cowgill, Clara Coleman, Florence Clemons, Rosa Cronch, Mary B. Cannon, Mona Carrington, Mabel Cameron, Mrs. M. St. John Cadius, Nellie Cummens, Marie Carlton, Lillian Crawford, Rachel Crothers, Margaret Cavallo, Bessie Clayton, Rose Coghlan, Georgie H. Cameron, Cath. Countiss, Bessie Clayton, Celia Clay, Virginia Connelly, Anna Coventry, Lillian M. Crawford, Nellie Callahan, Marie Carlton, Eleanor Corey, Anna Eghston Cotte.

Duff, Jennie, Clara Dickey, Mrs. A. Duval, Mrs. E. J. Dodson, Gertrude Donahue, Ada Dwyer, Bertha Darren, Maud R. Davies, Fay Darling, Minnie Delmont, Ruth De Leslie, Mrs. Thos. Dailey, Lillian Dean, Helen Desmond, Mrs. Harry Davies, Eugenie Du Bois, Norma Daniels, Pauline Devere, Alta De Kenna, Drew Donaldson, Daisy L. Dixon, Bell Doris, Lovett De Wolfe, Beulah Dodge, Gertrude Darrell, Minnie Downing, Lizzie and Vinnie Daly, Lillian Drew, Eva Davenport, Kath. Dooling, Julia Deane, Blanche Douglas.

Engleton, Nan, Valerie Ebsess, Maud Evans, Effie Elsdet, Eleanor Elton, Gracie Emmett, Florence Earle, Clara Emery, Alma Earle, Isabelle Evesson, Celia Ellis.

Ferris, Fannie, Anna Eva Fay, Laura Fletcher, Nelle Floredo, Anna Fields, Adelaide Fitzallen, Maud Fealy, Fanny Fields, Eunice Fitch, Della Fox, Maud Faurette, Estelle Franklin, Ellen Frazier, Ella Flint, Lole Fuller, Fannie Fields, Jeannete Fredericks, Bertie Fowler, Margaret Fealy, Flora Fairchild.

Gordon, Grace R., Emily C. Gale, Caroline Gay, Franklyn Gale, Florence Gerald, Helen Gordon, Mary Gilmer, Dean Gleason, Edward Grimm, Flora Gencie, Anne H. Gilbert, Marion Giroux, Eva W. Goodstadt, Fannie Granger, Louise Gunning, Annie B. Geiger, Kate Gardner, Ada Gray, Lotta Gladstone, Mrs. Thos. Gossman, Alberta Gallatin, Grace Gordon.

Hassett, Kate, Lucia Hartford, Ceni Harvey, Flo Hamilton, Maud Hoffman, Maud Harrison, Jessica Herbert, Mayme Harnish, Pauline Hall, Marie Holt, Flo Hartley, Kitty Hamilton, Lily Hampton, Marie Henderson, Nellie Harvey, Kath. Harris, Mrs. Hammond, May Howard, Martha Hansford, Blanche Howard, Mrs. E. W. Harlan, M. Hunt, Minerva A. Healy, E. Milton Heron, Lorraine Hollis, Ada Hend, Irene Hernandez, Belle Harrington, Beugie Harrison, Blanche Hall, Ethel Henry, Violet Holmes, E. Hayden, Mabel Harris, Vashti Hollis, Edith Hamilton, Cissie Hart, Percy Haswell, Laura Hulbert, Mrs. J. Hamilton, Lilly Hall, Ethel L. Heywood, Martha Hubleman, B. Harrison, Belle Howe, Gertrude Hayes, Belle Harper, Carrie Harrison, Mrs. Roland, Helen Harrington.

Isham, Nellie, Alice Irving, May Irwin, Margaret Illingham, Helen Irwin, Lillian Irwin.

Jenkins, Elenor, Iris Jaynes, Mrs. Elenido J. Jose, Alice Johnson, Verone Jarbeau, Fannie Johnston, M. B. Janser, Elsie Jerome.

Knott, Clara, Dolly Kline, Dorothy King, Mrs. King, Nina W. Keefe, Amalia Karl, Julia Kohbes, Helen Kirby, Frances Kane.

Lambert, May, Mrs. Robt. Lett, Mabel Leslie, Madge Lawrence, Anne Lloyd, Gilberta Learock, Ada La Rose, Eleanor Lawson, Mrs. H. Linford, Mrs. Harry Lacy, Dorothy Lewis, Lena Lorraine, Mamie Leslie, Blanche Leighton, Madaline Lowry, Cecelia Loftus, Josie Loyd, Grace Mae Lamkin, Madame Levy, Adah Langdon, Annie Laughlin, Lucille La Verne, Mrs. Harry P. Lowell, Clara Lipman, Abbie Lamoureaux, Jeannette Lowery.

Marbury, Jane, Allie Marshall, Mme. Modjeska, Kate Medinger, Marie Russel Mantell, Clara T. Moore, Anna E. Moore, Cora Macy, Alice Mazee, Margaret May, Clara Morris, Amelia Matthes, Helen Marvin, Sue Belle Meade, Adelaide Mann, Stella Mayhew, Georgia R. Muller, Maybelle Mayborne, Lizzie Mulvey, Mary Mattfield, Mary Marble, Jennie Morton, Ada Morrison, Iva Merlyn, Ida Mulle, Maud Maynard, Ellen Murphy, Sam, Clara and Kitty Morton, Mrs. C. L. Marston, Margaret Mayo, D. Meyo, Irene Mull, Theresa Maxwell, E. Millward, Bessie B. Morton, Flora Moru, Louise McCallum, Lella McIntyre, Carelyn McClean, Carrie McClellan, Helen McCullum, Mrs. A. M. McComas, Millie McDonald, Gertrude MacNeill, Julia McMerney.

Norcross Ethel, Blanche Nichols, Miss Norman, Amy Nelson.

Otis, Madge, M. C. A. Orr, Julia M. O'Donnell, Annie Ott, Merri Osbourne, Helen Ormsbee, Belle Oppenheimer, Jane Oakes, Laura Oakley.

Potter, Helen Terry, Adelle M. Pierce, Marie Pettes, Ida Parks, Miss Price, Ida Pomeroy, Mabel Paige, L. Powell, Catherine Proctor, Grace Pomeroy, Josie Piltz, Annie L. Penn, Helen F. Pingree, Georgie Parker, Edna Phillips, Flora Parker, Blanche Powell, Lole Fuller, Fannie Fields, Jeannete Fredericks, Bertie Fowler, Margaret Fealy, Flora Fairchild.

Rhall, May, Helen Treck, Margie Thompson, Minnie Thungate, May Templeton, Troja, Emma Thompson, Mrs. A. Thompson, Eva Taylor, A. Clara Taylor, Bessie Tannehill, Nettie Traband, Frances Tyson, Anna Teresa, Charlotte Tarrant, Mayme Taylor, Clara Thropp, Cora Tanner, Florence G. Turner, Charlotte Tittel, Lillian Thurgate, Lydia Townsend, Daisy Temple, Mrs. Jas. J. Tighe, Edna Thornton.

Vassar, Queenie, Mary Vance, Mrs. Grace Q. Van Studdford, Madge Verry, Helen Van De Lin, May Vokes.

Wainwright, Marie, Minnie Williams, Blanche Walsh, Loretta Wells, Mrs. Irving Williams, Ida Werner, Sadie Ware, Adelade Warren, Edith Warring, Nadine Winston, Blanche Weaver, Helen Walton, Nina Walsh, Ada Williamson, Hattie Williams, Georgie White, Anne Woodward, Helen Ware, Beulah Watson, Ida V. Walton, Ruby Wilbur, Marion Winchester, Estelle Wilmott, Maud Warriton, Miss Willard, Eleanor Wilton.

Yates, Agnes, Fanny Young, Nellie Young.

### MEN.

Allen, Rich. Geo., Roy Applegate, Chas. Arthur, Chas. E. Adams, Chas. Arno, Sam E. Allen, S. Ainsworth, Chas. Asmus, Bailey Avery, John G. Adell, Harry Austin, Salo Ausbuch, Harry F. Adams, Francis Ahern, Jos. Arthur, Messrs. Abrams and Goodhue, Frank Andrews, W. G. Adams, Chas. Adams, Herbert Albini, Harry Allbright.

Boggs, H., C. S. Bradley, J. Byrnes, Harry Bond, Geo. Boniface, Jr., E. Bettelheim, Clark Bellows, H. B. Barnaby, Archibald Boyd, John E. Brennan, Chas. Burch, Stuart Braddock, L. Brand, R. Bainbridge, Carl Burton, Arnold Baldwin, Yale D. Berner, Elmer Buffham, Bruce Bradley, Jas. A. Barrows, J. F. Bailey, Richard A. Beale, A. G. Bonney, Willis E. Boyer, W. M. Byrnes, Clifford J. Burrell, Robert Barr, Ted Brackett, Ralph E. Burnham, John E. Brennan, Chas. Bertram, Geo. Bowyer, J. M. Blanchard, H. W. Becker, Frank Bangs, Chas. Bozenta, Chas. Broman, Thurlow Bergen, Arthur Bell, Roy Burgess, Charles A. Bigelow, J. F. Beck, Richard A. Beale, Dan Brewer, Willis Berger, Adolph Bertram, Chas. Alfred Byrnes, C. S. Burton, Geo. H. Brennan, Theo. Babcock, Harry C. Barton, John Barbier, Clarence M. Browne, H. D. Blakemore, Clay Barnabee, L. W. Browning, Bachelor Club Quartette, Jack Benthem, Jos. Bidman, Barlow and Wilson, Ed. Bostwick, Beach and Bowers, Gus Bonn, F. J. Rinkhurst, Anthony Byrd, Wm. G. Beckwith, O. Brosse, W. J. Bloch, Sedley Brown, Morcton Baker.

Caine, Geo. R., Gilbert Clayton, Philip Colangelo, Chas. V. Clarke, Russell Crawford, O. B. Collins, Jos. J. Carroll, Hal Clarendon, W. Clayton, Arthur Cortes, Harry Connor, J. W. Carner Stk. Co., F. C. Cooper, Sam'l Coggett, L. B. Carleton, Carl W. Cook, Emmet Corrigan, Harry G. Carleton, J. Harvey Cook, Mgr. Cross, Steve Chandler, W. F. Clifton, M. S. Collins, Four Cohans, Mat. Curtis, Clay Clement, J. Osborne Clemson, Mr. Coulin, Crescent Stk. Co., Harry Crosby, Geo. E. Cooper, Wm. Corbet, Geo. Cohen, R. Guy Caufman, G. C. Cheney, J. Hayden Clarendon, Chas. De Coburn, Alex. G. Carleton, Howard Crampton, W. F. Courtney, Wm. F. Canfield, S. W. Combs, Harvey Cassidy, C. Constantine, Conroy, Mack and Edwards, J. A. Cameron, E. J. Carpenter, Chas. G. Craig, Jas. E. Curran, Bob't Campbell, Harvey J. Clarence, H. A. Cook, Kirkland Calhoun, H. C. Cupps, Richard H. Cole, Jos. Coleman, S. F. Curry, Lionel Clarke, Ernest E. Carr, John Curren, John Church.

Donazetta, Loris, Willard Dashiel, Wallace E. Dalton, Jack Dewey, Dan Damerant, F. S. Davidson, Geo. D. Davis, Dore Davidson, Cliff Durby, Zawain Drexx, E. D. Davenport, John Dunsmere, Edmond Day, John Dunn, Willie Dunby, Frank Deschon, H. E. Dickson, James Doyal, John Darley, Chester De Mundo, Thos. J. Downey, Rich'd E. Davis, Chas. E. DeWitze, Bert Dillon, Dillon and Garland, Geo. Dolinger, Chris Dolun, Harry Driscole, Thos. De Vassey Joe Dillon, Louis Dean, Frank Durant, Allen Davenport, Wm. De Wolfe, Sidney Drew, Frank Daniels, Arthur Devoy.

Elfers, John J., Geo. E. Ehrhole, Alwyn Eaton, Jos. Edmonstan, Wm. Emmesson, J. K. Emmett, Richard Edwards, Gerald Emerson, W. T. Ellwanger, G. A. Evans, Al. Ellis, Geo. Emerich, Geo. Elsmore, Edgar A. Ely, M. D. Eden, Elmer and Thall.

French, Frank V., Reuben Fox, Louis J. Fosse, Wm. Tuncan, Bob Fitzsimmons, G. L. Foster, G. A. Florida, Filson and Errol, C. P. Flock, Douglas Frood, Cliff Farrell, F. Forest, Roy Foster, E. F. Finemore, Neil Florence, Hugh Ford, J. C. Fenton, Alexander Frank, Flynn and Grant, Frank Farmer, Albert Force, Wilbur Fisher, Geo. T. Fields, Norman Fenton, Fred Frear.

Grandin, Elmer, Chas. H. Gardner, Claude L. Gournand, Barney Gilmore, Willis H. Goodhue, Jas. R. Gary, Gorton's Minstrels, Jno. Griffith, Alf. Garland, Wm. B. Gross, John S. Giles, Wm. Gillette, Joe G. Glascow, G. Glasgow, Cornelius Gardiner, Taylor Granville, Dr. Malcolm Gunn, Vaughan Glaser, Stephen Gratton, Edward Gerard, Willis Granger, John McT. Gillies, John Green, W. B. Gross, Will Gerald S. H. Grand, Edwin Gardner, Geo. Gill, J. H. Gilmour, Chas. H. Gorgar, C. Gillingwater, J. W. Gufldtouch.

Harrison, Harry McKay, Jas. M. Hill, Harry Hardy, Martin Hayden, Jas. Harold, Robt. Hilliard, Jos. Haworth, D. W. Howard, Ralph Howard, W. Dick Harrison, Frederick Hallen, Frank Holland, Benj. Howard, Edward N. Hoyt, Jack Hoeffler, Edw'd Harrigan, Dixon Hutton, Wm. Hughes, Albert Hosmer, I. Hill, Mgr. Hunapton, C. H. Hartwell, Carl Herbert, Seymour W. Howe, D. S. Howard, C. Hassenforder, Robert Hailand, Wadsworth Harris, F. M. Hadley, August Heldman, Fred Hoey, Dent Howe, Chas. M. Holmes, Henry Harmon, Louis L. Hall, Wm. Hoover, Clement Hopkins, Samuel Harrison, F. Mortimer Harris, Will H. Hallett, M. Hirschfeld, Will H. Holmes, M. O. Higgins, Lew W. Henry, W. H. Harkins, Jos. Hart, Fred B. Hurnes, Jas. A. Herne, Geo. A. Pelt, M. W. Hanley, Gilmore Hammond, Howard Hall, Hills and Mills, Melvin Hunt, Jos. Hall, D. L. Harmon, Ernest Hastings, G. V. Hobart, Robert Hazelton, Morris Smith, Hunter, Geo. Hamilton, B. F. Horner, H. Dudley Hawley, Frank Hopkins, Alfred Hickman, Geo. W. Hammond, Frank Hennig, William Howard, D. Hayman.

Iris, John J., Montgomery Irving, Wm. Isham.

Johnstone, Barry, Harry E. Jones, C. L. Johnson, C. Wm. Jones, Walter Jones, Wm. O. Johnson, C. B. Jones, Albert E. Johnston, John Jack.

Kohlsaat, Jake, Paul Kester, C. J. Kinsella, B. L. King, Lee J. Kellum, N. T. Kitchi, Geo. S. Kennedy, J. Henry Kolker, D. A. Kelly, Roger Keogle, D. F. King, J. P. Keefe, Geo. Klint, J. Forest Kent, Melville Kellogg, Frederick Kensel, Chas. Kartmont, Geo. Kenyon, C. H. Kerr, Fred Kimball, Harry C. Kittridge, Jas. L. King, John L. Kearney.

Lewis, Sam'l Leo Lane, Percy G. Lennon, J. Levy, Christopher Lange, W. P. Lake, Hennessy Lorayle, S. Sheldon Lewis, Philip Lynch, Atkins Lawrence, Mr. Lawrence, Geo. Lynn, G. M. Latimar, Lyman Bros., Harry W. Lambert, Harry Lacey, Harry Lark, Harry Lillford, Walter Lewis, J. C. Lewis, E. J. Lake, Robert Laidlaw, L. Leon, Robert Lett, Francis La Mar, Robert Lett, Chas. La Valy, Jas. F. Leonard, Myron Leffingwell, Abe Leavitt, S. A. Lee, Henri Laurent, Thos. Lawrence, Frank Lander, Fred Lafferty, Geo. W. Leslie, Harry Lee, Jack Leande, Anthony Lavelli, Jack Lyles.

Mgr. Hoyt, Bell Co., will Myers, Mgr. Still Alarm, F. Mara, Mgr. Walker Whiteside, Lewis Morrison, Chas. A. Morgan, Tim Murphy, Marcus L. Munroe, Thos. Miles, Denny Mullen, Fred'k Murphy, Geo. T. Meech, C. E. Morrison, Mr. and Mrs. W. D. Mann, L. Monroe, Walter L. Main, Jas. Mullin, Frank Meriott, Jas. W. Morey, Edward R. Mawson, M. C. Morris, M. Morris John B. Mason, L. A. Morse, Roy W. Mason, Francis Morey, Ralph Martindale, Frank Morse, Fred Miller, Wm. Morris, Edward Moran, J. W. Morrissey, L. Mann, R. Miller, W. H. Mawhinney, A. L. Merribees, W. C. Masson, Frank Marion, John Maher, Francis Murray, P. S. Mattisse, Mr. Morrison, Leslie Morosco, Sidney Mather, Martiny, Sam'l A. Morgan, Edwin Mordant, Sidney Mansfield, Wm. Morris, Maxwell Mutzel, R. J. Moye, Teddy Marks, Dodson Mitchell, J. E. Magee, H. F. McCarthy, Robt. McIntyre, Edgar Mackay, John McVeigh, Ward McDonald, Will McHugh, Barney McDonnough, Frank McDonald, G. D. Mackey, E. M. McCarthy, McGill and Shipman, Steve A. MacNeill, C. D. McGeehan, W. A. McConnell, W. F. McNulty, R. D. MacLean, Augustus MacLean, Neil McNeil, G. E. McCune, Frank MacDonald, W. H. MacDonald, Wm. MacKoby, Harry A. McFayden, S. H. Maguire, Theodore D. Marks, Thos. McCabe.

Newberry, Wm., W. E. Nankeville, Lew Newcomb, Wilfred North, M. D. Newell, Wm. Nelson, Prof. Geo. N. Nibbons, T. F. Nelson.

O'Rourke, Eugene, Eugene Ordway, Arthur Osborne, Jefferson Osbourne, Cecil Owen, James O'Neil, Andrew O'Reilly, Frank O'Brien, Ardma O. Donnechaidh, Joe O'Hare.

Parker, Geo., J. H. Phillips, L. J. Purvianco, Lynn Porter, Chas. Prigge, Dan Packard, H. A. Pollard, Thos. Pitt, Gilbert V. Pique, John R. Price, J. Pease, Albert Perry, A. Puck, Geo. S. Probert, Edward Pooley, W. H. Pascoe, Lloyd Painter, Fred Peil, Boyd Putnam, M. Phillips, A. L. S. Parre, J. R. Pitman, Prentice Trio, H. A. Page, Harry W. Pyke, Guy Bates Post.

Rising, Will S., Pat'k Reilly, Jerome Russell, Franklin Ritchie, Herbert H. Robins, Arnold Reeves, Ed E. Rice, C. E. Reno, H. F. Rivers, S. O. Reed, H. L. Rockwell, J. J. Rosenthal, J. A. Rayness, Bassett Row, Chas. W. Roberts, Archie Royer, J. L. Reed, F. B. Rankin, Frank Rowan, Julian Reed, John R. Rogers, Geo. W. Reyer, Geo. E. Reno, Robert Raymond, Philip Robinson, Wm. Richards, John W. Ransom, Jos. Reilly, H. L. Ross, K. Roberts, Bruce Richardson.

Sterritt, Lee, Raymond Stephens, Elmo A. Strand, Jas. Shesgreen, Thos. E. Shea, Wm. Stuart, Mr. Scott, wm. Staley, Stage Mgr. Wood and Ward Co., Perrin J. Somers, Geo. C. Staley, Jos. C. Smith, Carl Stetton, H. E. Smith, Frederick Silcox, John Stapleton, Willis Steele, Matthew J. Smith, Geo. Schoeffel, L. H. Stockiart, L. R. Stockwell, Jos. Slater, Hugh Stanton, Edw'd Strauzt, A. L. Southerland, Harry St. Maur, Geo. Stewart, Chauncey Southern, Thos. E. Shea, Wm. Shea, Thos. Q. Seabrooke, Wm. St. Lawrence, Gus Sun, Shaw Players, Stage Mgr. Hello, Bill Co., Stage Mgr. Still Alarm Co., Everett L. Sackett, Harry Sloan, Rose Snow, Frank Smith, Clyde Sincerest, Herman Stleman, Irwin Seiden, J. J. Sheridan, W. S. Smith, Harry W. Semon, Scott Spencer, A. O. Scammon, Geo. Samuels, D. W. Sprague, H. W. Storm, Stage Mgr. Tim Murphy Co., H. A. Shallcross, C. L. Southern, Herbert Spencer, Jos. Spears, Beaumont Smith, Geo. Sheldon, Messrs. Stein and Saalberg, Stage Mgr. Tom Sawyer, E. B. Strong, Claud L. Saunders, Fred Suydam, Martin A. Somers, Chas. Stevens, Frank Sampe, Jos. W. Smiley, Lew Sully, Milton Smith, Jerome Sykes, Edwin Stanley, J. Sutherland, L. Sawyer, Wilson D. Stedman, J. M. Sampolis, Frank H. Seaward, Wm. Sause, Geo. H. Swords, Con S. Sullivan, J. J. Scanlon.

Thompson, Fred'k, Henry Testa, R. F. Travellick, Chas. Thaw, Col. W. A. Thompson, Benj. Tuttle, Ben. Turbett, Geo. Thatcher, Jno. T. Thorne, O. B. Thayer, Neil Twomey, Sidney Tuber, Robert Tooker, Jas. J. Tighe.

Villars, A. V., Carl Vernon, Felix Vincent, Ed Vroom, G. H. Vinderwood, Walter Van Allen, A. Valeri, Chas. Van Studdiford, Collin Varney, Harry O. Lea Velle, Rob't Vernon, Henry Vanderhoff.

Wellington, Eugene, Jule Walters, Elma Walters, Thos. Williams, Edwin Walters, Herbert Hall Winslow, Bert Wesner, Chas. Wyngate, Chas. O. Wallace, Ward and Curren, Chas. Watts, Tom Williams, H. C. Wickham, G. Whitten, Fred Winan, Richard and Nathan Wilkins, Fred'k Wardle, Leon W. Washburn, Dave Wheeler, Paul Wilstack, Harry Ward, Stanley Whiting, Jas. Wheelock, Russ Whytal, Chas. Warren, John W. World, L. E. Willard, Jas. Wall, Chas. L. Walters, Patrick Woods, Geo. Wall, F. E. Woods, Desaiet Welch, Chas. E. White, Wills Bros., Douglas J. Wood, Frank Weston, Chas. Wayne, Wm. West, Rank Winters, Ed Waterbury, Robe Welch, Arthur J. Wardle, R. Wist, John L. Woodworson, Eugene Weiner, Frank Wooley, C. F. Williams, Harry K. Webster, Geo. W. Wright, Geo. Wessells, Wm. Wadsworth, Tony West, H. T. Wilkinson, Robt Whittier, Kendall Weston, H. A. Wickham, Mr. Watson, Chas. F. Wilde, Al. Walton, Ernest Willis, E. S. Willard, Sanford Wallin, Chas. E. White, Arnold Wolford, New Wayburn, Francis Willcox, Geo. Weathersby.

Young, Dan, Henry Yockey, Francis Yale, Bertram Yost, Melville Young Co.

Zahluma, Heliobas.

## CORRESPONDENCE.

*(Received too late for classification.)*

### ALABAMA.

**HUNTSVILLE.** OPERA HOUSE (Monte Sano Improvement Co., managers): Pratt's Concert Band, of this city, 8; poor business. Chicago Concert co., Justin Thatcher, soloist, 9 in The Huntsville Hotel.

### DELAWARE.

**MILFORD.** ARMORY HALL (W. F. Lank, manager): Barlow and Wilson's Minstrels 3; excellent house and performance.

### ILLINOIS.

**PITTSFIELD.** K. P. OPERA HOUSE (F. L. Shriver, manager): Interscholastic Oratorical Contest 3; Jacksonville, Ill., won first prize; Pittsfield, Ill., second prize; house packed; enthusiastic audience. Richards and Pringles's Minstrels 7; good house and performance.

### KENTUCKY.

**RICHMOND.** WHITE BUSH OPERA HOUSE (Jno. Eggh, manager): Dark.

### MINNESOTA.

**MANKATO.** THEATRE (Beall and Bear, lessees; C. H. G. Beall, resident manager): J. C. Lewis in St. Elmo 4; full house, co. good. The Star Boarder (Camille Lee, Concert co.) 11. The Bughwaymen 16. ——'s Concert co. 17. At Valley Fogg 22. High School Graduating Exercises 31.

### NEW YORK.

**UTICA.** MAJESTIC THEATRE (Sam Shubert, jessee; S. F. Day, resident manager): Nell Gwynne 6, 7; fair business, fair. Secret Service 8 (benefit Trades Union); good house. W. H. Crane in David Harum 9-11, breaking all house records for three-night stands. Week of 13 King Dramatic co. Six Hopkins 25.

## VAUDEVILLE CORRESPONDENCE.

*(Continued from page 7.)*

**JERSEY CITY, N. J.**—The Bon Ton still draws good houses. Howe and Scott are responsible for the Saratoga Chips, who opened 6-11 to very fair business. The co.: Blasco and Doletto, May Ward, Lida Dexter, Charles Orchard, Walker and Inman, Howe and Scott, Keogh and Ballard, and Charlotte Conte. The Parisian Widows 13-18. WALTER C. SMITH.

**MONTREAL, CAN.**—Fanny Rice, in Nell Gwynn, was the headliner at Proctor's 6-11, ably supported by Lottie Payne and Eva Randolph. Musical Dale, Eckert and Berg, Nichols Sisters, John Healy, Armstrong Brothers, and Feltz, Leslie and Eddie were the others. W. A. TREMAYNE.

**ALBANY, N. Y.**—Gaiety (Agnes Barry, manager): The Victoria Burlesquers 6-11 to good business. The entertainers: C. H. Clark, Charles Watson, Dave Ferguson, Theresa Emmons, and Leroy and Levannion. H. K. Nichols' benefit 13. CHARLES N. PHELPS.

**PITTSBURG, PA.**—The Merry Maidens returned to the Academy 6-11. The ollo: Devene and Shurtz, Josie Flynn, Conroy and Lowry, Nellie Hanley, Empire Quartet, and Harry Seebach. Robie's Knickerbockers 13-18. L. W. MENDENHALL.

**SPRINGFIELD, MASS.**—New Gilmore (P. F. Shea and Co., managers): Week 6-11 had a popular bill, including Mr. and Mrs. Jimmie Barry, the Fatlens, Kelly and Kent, three Herberts, Smith and Fuller, Gabest Sisters, Lina Abbey, Irene Mackey, and pickaninnies, Pierce and Egbert and Tomac, the Kurrys, and Smith and Fuller were favorites. The house closes 18, and Local Manager Casey will have a banquet 19. Auditorium (Agnes Barry and Co., managers): The Summer Stock Burlesque co. opened 6 with a good bill. Tom Haverly, Mildred Stoller, Viola Sherlock, Harry Hastings, and Carr and McDonald were features.

**PATERSON, N. J.**—Bijou (Mrs. Ben. Leavitt, manager): Clark Brothers' Royal Burlesquers (return) 6-11; good business. Kelly and Adams, Trolley Car Trio, and Coulter and Starr scored hits. The Monte Carlo Girls 13-18.——Dens: George M. Devere, formerly of the Columbia, is now at the front at the Bijou.—Marion and Dean have closed a tour of the Castle circuit and are resting at their home in Paterson. Their sketch, My Summer Girl, has proved successful, and will soon be seen at Pastor's.

**DETROIT, MICH.**—Wonderland offered 6-11 Marcel's living pictures as the headline and they scored immensely. A formerly prominent actress in Detroit amateur circles, Inez Macauley, made her local professional debut with her husband in One Christmas Eve and provided abundance of mirth. The Four Johnsons exhibited wonderful juggling. John E. Camp showed a lot of clever nonsense, the Howards danced nicely, Canfield and Carleton stirred up roars of laughter and so did Smith and Campbell.

**SCRANTON, PA.**—Gaiety (Alf G. Herrington, manager): Irwin's Majesties 2-4; big houses; excellent co. Ollo: Todd Judge Family, Belle Taylor, Kate Dahl, Maria Revere, Blanche Lester, Belle Princeton, Two Macs, and Percy Walling.——Item: A most prosperous season closed 4. Manager Herrington will again have charge next year and promises many improvements in the house. He will spend the month of June in New York arranging bookings.

**ROCHESTER, N. Y.**—Cook Opera House (J. H. Moore, manager; J. E. Wiggins, resident manager): Johnstone Bennett headed the bill 6-11. Others were Howard and Bland, Polk and Kollins, Ray L. Royce, Bachelor Club, Montague and West, Fiske and Macdonough, Edna Collins, and Mrs. General Tom Thumb and co.; business, capacity.

**KANSAS CITY, MO.**—Lew Sully was featured at the Orpheum April 29-4. He furnished just the quality of fun that delights the patrons, and the only trouble seemed to be in getting enough of it. Other leaders were Techow's cats, and Ameil. The Orpheum closed with Marie Wainwright as the headliner 6-11.

**ST. JOSEPH, MO.**—The Lake Casino Summer Theatre, Lake Contrary, will open 26. E. P. Churchill, present manager of the Wonderland Theatre, will act as manager of the Lake Casino, and high-class vaudeville is promised. Sutcliffe and Gaffey, Hale Sisters, the Carnellas, the Maynes, Harry Boyd and Lozelle 26-1.

**NEW BEDFORD, MASS.**—Sheedy's (Theodore Bayliss, resident manager): For 6-11, the closing week of a successful season. The Winchesters, Tom Fleming, Williams and Williams, Harrington, Charles T. and Master Frank Orville, Merritt and Rozelia, Eddie Horan, and Gavin and Platt.

**WILMINGTON, DEL.**—Dockstader's (W. L. Dockstader, manager): Tom Hardie, Waldron Brothers, Bella Curtis, Frank and Ida Williams, Liliputian Trio, Lawrence Crane, Broadway Trio, Howe and Edwards 6-11. Fair audiences.

**NEWARK, N. J.**—Waldmann's Opera House: Rose Sydell's London Belles 6-11. Good business. Ollo: Nelson Sisters, the Van Cooks, James La Clare, Hart, Langton and Foster, Bohemian Trio, Joseph Mitchell, and Estes Sisters.

**UTICA, N. Y.**—Empire (Wilmer and Vincent, lessees): For 6-11, The Automobile Girl, Jane Whitbeck, Alice Sadlon, Ed Estes, Four Goughs, Alfred Holt, Jordan and Welch, and the vitagraph. Large houses. The theatre closed 11 to reopen Sept. 2.

**MINNEAPOLIS, MINN.**—Miner's City Club gave an excellent bill at the Dewey 5-11. Large business. Ollo: Fanny Everett, the Lavinos, Theodore Charland, and La Pearle Hanley and Jarvis, and Cole and De Lose.

**LOWELL, MASS.**—Savoy (Frank G. Mack, manager): Week 6-11: Julian Rose, Imperial Quartette, Rublin and Green, George B. Alexander, Reidy and Currier, Eldridge, Henderson and Rose. Fair houses.

**RICHMOND, VA.**—Bijou (Jake Wells, manager): For 6-11: Lavalette's elephants, Max Waldon, Wagner and Arnim, Gorman and Keppler, Hawaiian Queens, Browning Sisters, and Aitken and Alice.

**NEW ORLEANS, LA.**—West End (H. A. Gutmann, manager): Bonnie Thornton, Lorna Howell, and the vitagraph 5-11. Brooks' Marine Band is still in attendance; good business.

**GLENS FALLS, N. Y.**—Capital Music Hall (John Donahue, proprietor): For 6-11: McCarthy and Simms, Fatima Sisters, John T. Leonard, and Grace Lillian; attendance good.

**LOUISVILLE, KY.**—The Empress were at the Buckingham 5-11. In the bill were Barrow and Gilmore, Odell and Perry, Farnum and Swanson, Whiting and Whiting, and Hickman Brothers.

**WHITEHALL, N. Y.**—Skenesboro Opera House (Mat Stafford, proprietor): For 6-11: Lillian Mortimer, Kitty Arthurs, Alice Rostedo, and Seymour and Mantle; good business.

**BALTIMORE, MD.**—The Eddy Road, Jr., Burlesquers hold the stage at Kernan's Monumental 13-18. The co. is strong, etc., and is thoroughly up to date and is present.

**MIDDLETOWN, CONN.** Middletown (W. J. Beetle, manager): Rose Sydell's London Belles 8; good performance and business.

# TELEGRAPHIC NEWS

## CHICAGO.

**Weber and Fields' Big Opening—Hall's Review of the Theatres Current Tattle.**

*(Special to The Mirror.)*

CHICAGO, May 13.

The laughs are north of the Madison Street line down town this week, for there is much fun at Powers' and the Grand Opera House, while the tears remain at the Illinois and McVicker's. With the house practically sold out for the two weeks, Weber and Fields opened to the capacity of the Grand Opera House to-night in Fiddle-Dee-Dee and accompanying burlesques on The Gay Lord Quex and A Royal Family. A noisy welcome was given to Lillian Russell, Fay Templeton, Weber and Fields, De Wolf Hopper, David Warfield, and John T. Kelly, to say nothing of Charlie Fostelle, who is remembered here by the oldest inhabitant. All of the records at the Grand are in danger, for Chicago believes thoroughly in Weber and Fields.

The capacity of Powers' was tested four times last week by N. C. Goodwin and Maxine Elliott in their sumptuous production of The Merchant of Venice. Some of the papers found fault with Nat's Shylock, but Chicago's critics never agree—besides, the box-office told the tale. Of the supporting company J. E. Dodson, Annie Irish and W. J. Le Moyne gained most praise, while there were good words for William Courtleigh, Vincent Serrano, Harry Woodruff, Maclyn Arbuckle, Aubry Boucicault and Effie Ellsler. Nat himself looks the picture of health and strength, shorn of his Shylock whiskers, and the brief tour looks like a great pecuniary success with a satisfactory artistic background.

As I left my police court after the regular grind one day last week I heard a stentorian voice from the cell corridor singing "All Coons Look Alike to Me." I asked the lock-up keeper on the way out who was guilty of the song, and he replied, "It's the blind man in the third cell, your honor."

Are You a Mason? made a hit to-night at Powers', where it was put on for a Summer run, and the indications are that it will go for a long time. It is capitally acted by the adapter, Leo Ditrichstein, Arnold Daly, George Richards, Thomas Wise, John C. Rice and a number of pretty and clever women.

There is great excitement among the Uncle Tommers here for the reason that Val Wagner (pronounced Vogner by Theodore Thomas) has been mentioned as a candidate for County Treasurer. Mr. Wagner used to be one of the proprietors of the old "Dizzies," and the repertory boys and Uncle Tommers see visions of regular jobs at five per day—not large but sure, with no railroad fares.

Beautiful Mary Mannering has scored in Janice Meredith at the Illinois and will fill out her engagement with profit for all hands. A. S. Lipman, George Backus, Robert Drouet, and Burr McIntosh give her splendid support.

Miss Mannering will remain at the Illinois until The Casino Girl comes for a Summer run in June.

At the Grand Opera House last week Daniel Sully demonstrated to the satisfaction of many that in The Parish Priest he has a clean, enjoyable play that deserves much success. A performance that can bring tears to the eyes of Tony Denier, the old clown, speaks for itself, and I know of one man who had planned an all-night drunk, with poker, but who went straight home after he saw the Sully play. Mr. Sully closed his season here.

It is seldom that Chicago successes are taken to New York for a run, but the vestry of your swell St. Thomas Episcopal Church is endeavoring to book our Rev. Ernest M. Stires "indefinite." Mr. Stires is chaplain of our Forty Club and a pillar of the Actors' Church Alliance.

The Christian, which began its fourth week at McVicker's to-night, is still doing very well and will play there some weeks before Manager Brady brings Lovers' Lane for a Summer run.

Theatres have been transferred in New York City many times during the past two years, and Chicago newspapers have paid but little attention to the transfers, referring to them only in a brief, news way. But Mrs. Fiske's securing of the Manhattan recently has called forth favorable comment upon the editorial page of almost every Chicago newspaper. The theatrical event that inspires editorial mention in the busy local press is certainly considered of exceptional importance.

Manager Brady's industrious press agent is already comparing the forthcoming production of Uncle Tom's Cabin at the Auditorium to the "all-star" Spring revivals of Romeo and Juliet, The Rivals and The Merchant of Venice. The opening will take place Monday evening, May 27, the company reaching here may 25 from New York, and "passing up" the "one-night stand" tour proposed en route on account of the small stages. Manager Brady will bring many colored people from New York, but will engage the bulk of them here, and 408 colored men call for Mr. Brady at the Auditorium daily.

This is bound to be a great week on the West Side, for there are two Uncle Tom's Cabin companies within a block of each other. Jay Rial's big production is at the Haymarket, where it is given twice daily to large audiences, and at the Academy of Music Al W. Martin's company opened yesterday. They all look alike to West Siders.

The Angel of the Alley is at the Alhambra this week, and at the Bijou Knobs o' Tennessee is the card.

This is the Castle Square Opera company's last week at the Studebaker. El Capitan is the current bill. The house will be closed next week for rehearsals of Gus Luder's and Frank Pixley's opera, King Dodo, which opens May 27.

Sousa and his band filled the great Auditorium four times the latter half of last week.

The Hopkins Stock company is giving The War of Wealth this week. To-morrow afternoon Richard Buhler, the leading man, will "benefit," giving the balcony scene from Romeo and Juliet, in addition to the regular bill. Last week the house was enjoined from using the title Sherlock Holmes, and the Fraser play finished the week as The Sign of the Four. By any other name it would have been as bad.

Frank Mordaunt follows Ward and Vokes at the Great Northern next week in The Village Postmaster. This is the last week of The Head Waiters, which has been doing a large business.

"Charlie" Seymour, one of Chicago's brightest newspaper men and known to hundreds of professionals as a member of the old Whitechapel Club, died of consumption at El Paso, Tex., last week.

A Scrap of Paper is the offering of the stock company at the Dearborn this week.

Mr. Lemoyne, Otis Skinner and Eleanor Robson are to give In a Balcony at the Grand Opera House May 27 and 28.

The Victoria Stock company played East Lynne last week and the theatre closed—not on account of East Lynne, but because Manager Daniel McGinty disappeared. The audience was dismissed with rain checks and the house reopened Thursday on the commonwealth plan—with the accent on the common.

The engagement is announced of Miss Perce, daughter of Col. Le Grand W. Perce, of this city, and Jay Rial, the popular manager of the Haymarket Theatre.

Of all the grand opera artists, Campanari is the Americanized "thoroughbred." He studied the stock blackboard a long time at the Auditorium the other day and then asked Ed Kennedy to buy him $5 worth of Burlington.

"BIFF" HALL.

## BOSTON.

**Lillian Lawrence's Farewell—The Jefferson-MacDonald Wedding—The Theatres.**

*(Special to The Mirror.)*

BOSTON, May 13.

One more house has closed for the Summer, and nearly all of the other places of amusement have started upon their final attractions, and midsummer dullness will be here sooner than had been expected.

The only newcomer from out of town of importance is The Giddy Throng at the Boston, which opens an indefinite run to-night. The company is somewhat different from that which appeared in New York, but many of the original players remain. The principal parts are taken by Mabel Fenton, Dorothy Morton, Wiliam Gould, Edmund Hayes, Phœbe Coyne, Tim Cronin, Josie De Witt, George Boniface, Jr., Marion Winchester, Hugh Chilvers, Pat Rooney, Daniel Baker, and Frank Thomas.

Rivaling interest with this was a home production, which promises to have equal popularity at the Museum—Little Red Riding Hood. Since the production was made at the New York Casino a year ago an entirely new book has been written by George T. Richardson, of the *Traveler*, who shows distinct originality and humor. Charles Dennee has written new music, and George Lowell Tracy is in charge of the production. The only players of the original cast are Sager Midgeley and Gertie Carlisle, who repeat their old-time success. Prominent among the newcomers are the Four Otts, Dan Mason, Josephyne Newman, Elvira Leveroni, Clara Barteaux, Louise Montrose, and James L. Kearney. There will be daily matinees.

Led Astray at the Castle Square is a revival that recalls the success which was made four years ago with the same play. The present week is also notable for introducing two new members of the stock company—Eva Taylor and Maye Louise Aigen. At the White Horse Tavern will follow.

Unleavened Bread has aroused an unusual amount of interest at the Tremont, and the discussion has involved dramatized novels, women's clubs and hosts of other things. Yet the fact remains that the play is one of the most interesting ones of the entire season and deserves to have a rousing success for its three weeks' stay here. Elizabeth Tyree makes everything of the heroine and shows herself to be an actress of the greatest talent. Gertrude Bennett is another who makes a distinct success and fulfills the promise which her earlier impersonations here gave. Brandon Hurst and Morton Selten also do excellent work.

Charlotte Hunt is rapidly coming to the front, for this week she is at the Bowdoin Square playing a starring engagement with the stock company, of which she had been a valued member. The play is Dad's Girl, and she makes a distinct success. Life for Life will follow.

Annie Russell is in her fourth and last week at the Colonial, and then the house will be closed for the Summer, not to reopen until Sept. 16, when Amelia Bingham begins her road tour in The Climbers.

The Rogers Brothers in Central Park are in their last fortnight at the Hollis, which will then be dark for four nights, to reopen with N. C. Goodwin and Maxine Elliott in The Merchant of Venice.

Williams and Walker continue at the Park with The Sons of Ham, which has made a hit with its specialties.

Aurora Floyd is the dramatic production of the week for the stock company at the Grand.

The Browning production at the Tremont last week made a great literary and social success, and Mrs. Le Moyne, Eleanor Robson, and Otis Skinner were splendidly received. A few years ago a Boston production of In a Balcony was made, but it did not begin to compare with the present performance, which was ideal from the point of stage-management and impersonations. The Tremont has been doing well for the Boston stage this year, and Manager Schoeffel has received many compliments.

By all odds the theatrical event that interested Bostonians the most last week was the farewell to Lillian Lawrence at the Castle Square 11, after a stay of five years, in which she has successfully appeared in 2,496 performances in 295 different plays, a record never equaled by any actress in Boston. She is an especially popular favorite with the patrons of the house, and when it became known that she was to go every seat in the theatre was instantly disposed of, and long before the time for the curtain to rise they had to stop selling tickets for admission, as the crush was already dangerous. It seemed as if every lady in the audience had come bringing a bouquet of violets or other flowers in her hand. The play was A Night Off, and Miss Lawrence did not appear till late, but as she stepped upon the stage the orchestra started "Should Auld Acquaintance be Forgot," and the whole audience rose in cheers. They began showering the bouquets from the boxes and the ushers came running down the aisle with rare great floral pieces until the stage was fairly covered. It was a scene of enthusiasm that I never saw equaled in Boston, but at the end of the play it was surpassed. The orchestra again struck up "Should Auld Acquaintance be Forgot" and the entire audience stood up to join in the song. The curtain rose revealing the whole stock company with Miss Lawrence in the centre of the stage. Charles Mackay was the first to speak, and in a brief address he told the high regard that the company had for Miss Lawrence, and at its conclusion he presented her with a girdle made of silver half dollars, the gift of the members of the company, expressing their esteem and appreciation of her worth as a woman and as an actress. John Craig next appeared with a silver banner, upon which were inscribed verses written by each member of the company. Then Warren E. Locke, who had been in charge of the tribute from the patrons of the house, stepped forward and introduced Charles S. Ensign, who delivered a eulogy of Miss Lawrence and her work. At its conclusion Mrs. Charles H. Bond, of Commonwealth Avenue, in a very graceful speech, handed to Miss Lawrence the gift of her admirers—a purse containing five hundred dollars in gold. Miss Lawrence was deeply moved, but she made a feeling response, closing with a quotation from Nell Gwynne, one of her successes at the Castle Square. After the audience had gone a flashlight was taken of the entire company. Miss Lawrence left for New York yesterday, but upon her return the last week of May a public reception will be held in her honor, and all those who arranged for the presentation will be able to meet her personally. It is quite probable that the Actors' Church Alliance, in which she has always been especially interested, will do something in recognition of her farewell to Boston.

William Winter Jefferson and Christie MacDonald were married yesterday after all, and the ceremony was performed at Crow's Nest, Buzzard's Bay, the home of the veteran comedian and father of the groom. Miss MacDonald and her mother and sister went down to that delightful spot last week, after having visited the Jefferson family at the Touraine here. The wedding ceremony was performed in the parlor of the Jefferson mansion at high noon by Rev. E. A. Horton, of this city. There were no bridesmaids, no ushers. The bride's sister, Belle, accompanied her, and the best man was H. W. Dodd, the golfer and society man, from New York, who is a great friend of the groom. After the ceremony a wedding breakfast was served, and the special train brought the party back to town. The bride and groom left Boston for New York. When the party left Crow's Nest for the station the bride and groom were forced into an open phæton in which they were drawn to the station by the wedding guests, a distance of a mile and a half. As they rode they were pelted with flowers and showered with rice. At the station they were the centre of interest. The trunks were tied with white ribbon and the special car was marked with chalk, "A bride is in this car." The bride's dress was of white *mousseline de soie*, with rare old lace. She had her long bridal veil of tulle fastened with a large diamond star. At her throat was a great heart shaped sapphire surrounded with diamonds, the gift of the groom. She carried bride's roses. The bride and groom will sail for Bremen on Tuesday and will spend the early Summer in Germany, France and England, returning to America early in August and coming directly to Buzzard's Bay, to remain until it is necessary to resume professional work. Among those at the wedding were Mr. and Mrs. Joseph Jefferson, Mr. and Mrs. Thomas Jefferson, Joseph Jefferson, Jr., C. B. Jefferson, Mrs. MacDonald, Belle MacDonald, Miss McKenzie, Mr. and Mrs. Edward A. Taft, Edward Taft, Jr., Dr. and Mrs. George Barry, Gerald Bramwell, and Sterling Beardsley.

Many handsome and costly gifts were received by the young couple. Joseph Jefferson gave her a complete chest of silver filled with all kinds of knives, forks and spoons they can ever have use for; Mrs. Jefferson's present was a jeweled watch; Joseph Jefferson, Jr., gave a silver tea service; Thomas Jefferson, an antique finger ring of great value; Frank Jefferson, a belt pin; Charles Jefferson, a chafing dish; Mrs. Josephine Rolfe, *née* Jefferson, a silver tea pot, and Ffolliot Paget, a pair of bon bon dishes. William Jefferson's present to his *fiancée* was a sapphire pendant in the shape of a heart, set with diamonds.

Henrietta Hunt, formerly of the stock company at the Bowdoin Square, is rapidly convalescing at Asheville, N. C., where she went for the benefit of her health.

The Empire production of Diplomacy may not be taken around the country, but Boston will get the play for a week at the Hollis June 3.

Lillian Lawrence will play the leading part in Stanislaus Stange's The Wooing of Priscilla when it is produced at the Tremont May 27. There had been rumors to that effect, but the matter was not finally settled until to-day. Others who have been engaged by F. C. Whitney for the production are Edmond D. Lyons, Harry R. Roberts, Anne V. Sutherland, Dallas Tyler, G. Harrison Hunter, Lewis McCord, Charles H. Riegel, and Willard Newell. Julian Edwards has been writing special music for the production.

John Drew ran on to Boston while he was playing at Northampton last week and had luncheon at the Touraine. Others at that hotel the same time were members of Joseph Jefferson's family and Elizabeth Tyree.

They had quite a little fire scare at the Park last week during a Sunday concert, which was cut short and the audience dismissed without knowing anything about it. After it was all over it was pronounced to be nothing but the blowing out of a fuse.

It is now considered exceedingly unlikely if the Columbia is reopened before another season.

They gave a performance in Hebrew at the Grand Opera House to-night by a company headed by Z. Lipzie and David Kessler, and brought from New York. The drama was Rachel and Leah.

Edmund Breese made his biggest hit of all at the Castle Square when he appeared there in A Night Off last week. His barnstorming manager proved the success of the play.

JAY BENTON.

## PHILADELPHIA.

**Three Theatres Close—The Casino Girl and My Lady—The Circus.**

*(Special to The Mirror.)*

PHILADELPHIA, May 13.

The Casino Girl, with Katie Seymour, James E. Sullivan and a large array of pretty girls, opened to-night at the Walnut Street Theatre and was well received. It is the intention to remain here three weeks if the patronage warrants. To-morrow afternoon a special matinee of In a Balcony and The Land of Heart's Desire.

Three playhouses closed their doors for the Summer Saturday evening, and the majority of those remaining open might as well follow suit.

Forepaugh and Sells Brothers' Circus arrived in town this morning, with the usual big street parade, and located at Twenty-sixth and Master streets for the week, opening to packed tents.

The Burgomaster continues at the Broad Street Theatre.

The Chestnut Street Theatre has Miss Bob White until further notice.

My Lady opened to-night at the Chestnut Street Opera House as the closing attraction of the season. The company includes many favorites, among them being Charles J. Ross, Lottie Medley, Beaumont Sisters, Helen Lord, Yorke and Adams, Hickey and Nelson, Eva Tanguay, Mlle. Proto, Harrigan, and Tom Browne. My Lady will take a night off May 23, to make way for the Goodwin-Elliott production of The Merchant of Venice.

At the Auditorium From Scotland Yard holds the boards for week, opening to fair patronage. My Friend from India next week, which closes this house's season.

The Wilbur and Maud Daniel Opera companies combined offer Boccaccio at the Grand Opera House. The double cast includes Helene Salinger, May Baker, Hattie Richardson, Louise Moore, Gustave Vaughn, Sylvestia Cornish, James Connelly, Post Mason, Dan Young, Robert Lett and Harry Lane. The Bohemian Girl next week.

The stock company at Forepaugh's Theatre are giving Uncle Tom's Cabin, using Harkins and Barbour's dramatic version. Carrie Radcliffe, John J. Farrell, Florence Roberts, Frank Peters have prominent roles, and a host of jubilee singers and dancers are introduced. Zarn is the underline.

The Durban-Sheeler Stock company at the Girard Avenue Theatre present Mam'zelle to splendid patronage. Vaudeville specialties are also offered by Mark Davis, Neva Aymer, Bryant and Saville, and the Dunbar Sisters. Alvin Joslin, May 20, followed by Uncle Tom's Cabin, which will close the season.

The Eleventh Street Opera House, the Standard and the National Theatres closed on Saturday evening.

This is the last week of the season at the People's Theatre, Agnes Burroughs in East Lynne being the attraction. The engagement will end with the matinee performance May 18, to enable the company to reach Detroit, Mich., in time to appear on Sunday evening. To keep the People's Theatre open on Saturday night Cantelly's Juvenile Minstrels have been engaged for one night only.

The Dairy Farm still holds its own at the Park Theatre and will celebrate its one hundredth performance May 20 with souvenirs.

Sousa and his band will be a great feature at Willow Grove Park, opening May 25.

Woodside Park inaugurates the season May 25 with Tasca's King Humbert's Royal Artillery Band of forty pieces. S. FERNBERGER.

## WASHINGTON.

**Musical Comedy Season Successful—Edwin Arden for Lafayette Stock—News Notes.**

*(Special to The Mirror.)*

WASHINGTON, May 13.

The Columbia's season of musical comedy has begun excellently. A Runaway Girl last week attracted a succession of large audiences. To-night The Geisha won the approval of the large gathering. The cast comprised Henry Norman as the Marquis, John Park as Lieutenant Reginald Fairfax, R. S. Piggott as Dick Cunningham, Joseph Conyers as Wun-Hi, Paula Edwardes as Mollie Seamore, Elgie Bowen as O'Mimosa San, and Grace Belmont as Juliet Deamant. Henry E. Hoyt is here superintending the painting of the scenery. The Circus Girl is the underline.

The National Theatre closed its regular season Saturday night with The Casino Girl. Next Thursday night In a Balcony will be given for a single performance by Mrs. Le Moyne, Otis Skinner, and Eleanor Robson. It will be preceded by The Land of Heart's Desire.

The Magistrate this evening displays the versatile qualities of the stock company at the Lafayette Square in a most brilliant light. Robert Rogers, the popular comedian, has the name part, Louisa Mackintosh is his wife, John T. Sullivan the Colonel Lukyn, and William Seymour, the stage director, is the overgrown boy, Cis Farringdon. Wright Kramer, Violette Kimball, Clara Emery, and Minnie Radcliffe in the remaining parts of importance were most successful.

Leah Lessi in the dual role of Lady Isabel and Madame Vine in East Lynne attracts an excellent house to-night for the closing week of the Academy's successful year at popular prices, under E. D. Stair's direction. Miss Lessi's work was appreciated. George Trimble was a good Sir Francis Levison. The company is a capable one.

The announcement last week of Percy Haswell's resignation as leading woman of the Lafayette Square, which is a great disappointment, as it necessarily shelves the production of Romeo and Juliet with Miss Haswell as Juliet—a performance her admirers have been anxious to see. Miss Haswell has been obliged to resign by the orders of her physician. She is still suffering from her recent accident, when she was thrown from her horse while playing Cigarette in Under Two Flags. Nervous prostration is now threatened, and a complete rest at Nantucket, her home, is necessary. Minnie Radcliffe has been engaged as leading woman of the Lafayette Square.

Hans F. Robert is here rehearsing the musical comedies at the Columbia. Mr. Robert was for several years associated with the late Augustin Daly in a like capacity.

Fred G. Berger, Jr., a youthful composer, has introduced and put on the market "The Lafayette Square Two Step." It has been praised by musicians.

At the Wednesday matinee of The Casino Girl, Katherine Bartlett, one of the cigarette chorus, sang the title-role in place of Ella Snyder, who was injured by a slide of scenery, and on Friday night Anna Laughlin made her appearance as Roxanna Rox.

William F. Ryan, of A Day and a Night, has returned home for the Summer with his ten-year-old son, Johnnie Francillian Ryan, who made a hit as Little Aulus with Whitney and Knowles' Quo Vadis.

Edwin Arden will open next Monday as leading man of the Lafayette Square Stock company in Captain Swift.

Virginia Johnson has been engaged to play the part of Joan of Arc next season in Morgan and Sherwood's dramatic fire spectacle, The Maid of Orleans. Oddly enough, Miss Johnson's husband, Robert Lowe, will be next season leading man with Blanche Walsh in Joan of the Sword Hand.

Anita Cluss, the harpist, has been engaged by the Columbia management for the musical season.

JOHN T. WARDE.

## BALTIMORE.

**Offerings of the Week—Herbert's Orchestra at Music Hall—Items of Interest.**

*(Special to The Mirror.)*

BALTIMORE, May 13.

The Boston Lyric Opera company continues in merited favor at Ford's Grand Opera House. This evening The Fencing Master was presented. This dainty little opera is well known here and received a very

satisfactory presentation. During the last half of the week The Mascot will be produced.

The Lyceum Stock company presented this evening at the Lyceum Theatre Brother Officers. The play is a very interesting one and it was well produced. The entire company seemed to be happily cast in congenial roles and showed to excellent advantage. The work of John Flood was particularly good.

My Friend from India is the attraction at the Auditorium Music Hall this week. It is interpreted by the Myron B. Rice Comedy company, headed by the clever comedienne, May Vokes. Miss Vokes has been seen here a number of times and is extremely clever. Her performance was enjoyed as much as ever. The supporting cast is an excellent one.

Dangers of Paris is at the Holliday Street Theatre. It is presented under the direction of the Mittenthal Brothers, who have purchased the American rights in the melodrama. The company is a very good one and the scenery is realistic.

Otis Skinner, Eleanor Robson and Sarah Cowell Le Moyne will be seen at Ford's Grand Opera House next Wednesday afternoon in In a Balcony. Among those in the curtain-raiser, The Land of Heart's Desire, is Nora O'Brien, a Baltimorean.

Lavinia Shannon, leading woman of the Lyceum Stock company, is a descendant of the Bradfords of Maryland, one of the oldest families in the State. Her great-grandfather was John Randolph Bradford, a distinguished physician of Baltimore. He married Miss Stansbury, who was considered a great beauty in her day. Dr. Bradford was a descendant of the Earl of Bradford.

The Lyceum Stock company was billed to present The Little Minister this week, but owing to objections on the part of Charles Frohman it had to be abandoned. Mr. Frohman, however, permitted the company to present Brother Officers.

James Ashley has returned to his home in this city after his season with Creston Clarke. Mr. Ashley played Laertes to Mr. Clarke's Hamlet.

The song recital by Madame Schumann-Heink, given Friday night last at the Academy of Music for the benefit of the Union Protestant Infirmary, was a tremendous success. Every bit of space in the large auditorium was occupied and the audience greeted the great singer enthusiastically.

The series of popular concerts at Music Hall began this evening. Victor Herbert and his well-known Pittsburg orchestra rendered a programme which proved extremely entertaining to the large audience present. The concerts will continue for two weeks.

HAROLD RUTLEDGE.

## ST. LOUIS.

### The Merchant of Venice—Stock Company at Eclipse Park—Norton's Gleaning.

*(Special to The Mirror.)*

ST. LOUIS, May 13.

There is little doing in legitimate theatricals here this week, vaudeville at the Columbia, Delmar Garden, and Forest Park Highlands, all reviewed on another page of THE MIRROR, claiming most of the public attention.

This evening at the Olympic N. C. Goodwin and Maxine Elliott, supported by a strong company, including Annie Irish, Effie Ellsner, J. E. Dodson, Maclyn Arbuckle, Aubrey Boucicault, Vincent Serrano, W. J. Le Moyne, Henry Woodruff, Frank Weston, and William Courtleigh, presented their much advertised production of The Merchant of Venice to a large and fashionable house. Mr. Goodwin received much praise for his clever portrayal of Shylock, and Miss Elliott was a decided success as Portia.

The Eclipse Park, formerly the Oakland, at Virginia Avenue and Primm Street, opened Sunday under the management of Ahern and Albers. They are presenting a new stock company to their South Side patrons. The opening bill was The Artist's Wife. The cast: Arthur Eastman, Horace V. Noble; Hon. Talbert, Henry Pemberton; Sir Launcelot Travers, Max Sieberts; Arthur Vere, Alfred Britton; Master Arthur Eastman, Norma Herb; Dr. Prescott, Lawrence M. Corty; David, John Whetmore; Lady Alice, Louise Dunbar; Kady Yawn, Margaret Maeder. John Walters is treasurer; J. N. Chapman, door-keeper; Charles N. Leach, Jr., advertising agent, and H. Pemberton, stage-manager of the Eclipse.

Manager Garen has A Fixed Race at Havlin's. In the company are Lottie Williams Salter, Gustave Neaville, George Periolat, George T. Meech, Harry A. Williams, Walter Green, Pauline Fletcher, and Nellie Haskell. Next week will be the last of the season at Havlin's and Uncle Tom's Cabin will be the bill.

Buffalo Bill's Wild West Show opened this afternoon for a week's stay at Vandeventer and Laclede Avenues. Colonel Cody and his show are very popular in St. Louis, and, of course, they will do a big business.

The Mendelssohn Musical Society gave its closing concert of the season at the Union Club Friday evening.

Friday night the Kneisel Quartette, of Boston, was heard at Memorial Hall, under the auspices of the Union Musical Club.

Charles Streeper, son of J. A. Streeper, the veteran door-keeper of the Olympic and Uhrig's Cave, who has been the cornet soloist of the Century Orchestra since the opening of that pretty theatre left Tuesday for Santa Catalina Island, Cal., where he has an engagement of twelve weeks as soloist at the Hotel Metropole. He will return to the Century for the season of 1901-2.

Maurice Freeman, formerly leading man at the Imperial and who had his own company at Koerner's Garden last Summer, and has just closed a very successful season playing leads with the Baldwin-Melville Stock company of New Orleans, returned to town last week, and announces that he will operate a stock company at Klondike Park the coming season, opening June 1.

Manion's Park will open May 19, the Suburban May 26, and Uhrig's Cave and Koerner's June 2.

J. A. NORTON.

## CINCINNATI.

### Last Week of the Season—Colonel Thompson in Bankruptcy—The Summer Resorts.

*(Special to The Mirror.)*

CINCINNATI, May 13.

The prevailing dullness will be measurably lightened on Thursday evening, when N. C. Goodwin and Maxine Elliott bring their production of The Merchant of Venice to the Walnut for a single performance, an event which has been keenly anticipated for some time past. After this the Walnut will be dark again till the appearance of Weber and Fields, May 27, 28.

East Lynne and Camille we have always with us, even in Summer time, and this week they are on view at Heuck's, being played by the stock company headed by Willis Granger and Selma Hermann. The season will close Saturday, and is reported not to have come up to expectations.

Manager Rosenthal's stock company disbanded after the last performance at Robinson's. Mr. Rosenthal purposes opening with a Summer company at Columbus.

W. A. Thompson, until lately manager of the Boston Lyric Opera company, filed his petition in bankruptcy in the United States Court here on Friday.

Chester Park and Coney Island will open their gates for the Summer on May 26. At the present it seems likely that the Lagoon, which has always made vaudeville one of its chief attractions, will not be open at all.

H. A. SUTTON.

## NETTIE BOURNE BACK FROM ABROAD.

After a year of travel and sight-seeing in Europe Nettie Bourne, the well-known and popular leading woman, returned to America last week. She came on the *Graf Waldersee*, and when a MIRROR reporter saw her, a few hours after her arrival, she was filled with the patriotic enthusiasm that it is the special privilege of the home-coming American to enjoy.

"America is best for an American," she said, "even though they may do some things better in France, in England, and in Germany. I have had a glorious year in those three countries, visiting the best theatres and studying the methods of the best foreign players.

"I was particularly impressed by the thoroughness and conscientiousness of the German actors. In the first place, their plays, by Hauptmann, Sudermann, Ibsen, and the rest, are upon such a very much higher intellectual plane than we have here, and their productions, down to the work of the humblest super, gave evidence of so much thought and care. The players seem absolutely free from self-consciousness—due largely, I think, to the fact that personal appearance, especially in the matter of dress, is of such small importance to them. The audiences in Germany are superb in their respect for the players and their appreciation of the plays. The drama is almost a religion with them. On the other hand, in Germany they have the distressing, inartistic prompter, under his little hood, always very much in evidence. This crudity nearly ruins their best productions in the eyes of an American.

"The vaudeville of Germany is very bad indeed. Three even passable turns are all that can be expected in a whole performance. However, the chief delight of the audience seems to be in eating and drinking. I think that there is a great chance for American vaudeville managers there.

"In France I was particularly delighted with the vivacity displayed in the productions of farces and comedies that I saw. England is, of course, much like our own country theatrically. While in England I had a charming fortnight's visit with Louie Freear on her house-boat on the Thames. English audiences idolize Miss Freear, and off the stage she is, as a hostess, to be equally admired.

"After my four years of hard work in various American stock companies, the rest of a year was most grateful, and it did me a world of good. I hope to play here this Summer and through next season; and then, a year from now, I expect to start on a visit to Holland and Belgium. When not playing this Summer I shall enjoy life in my cottage at Bensonhurst."

## HENRIETTA CROSMAN'S PLANS.

The termination of Henrietta Crosman's very successful engagement in Mistress Nell at Wallack's Theatre—the third New York house in which she has been seen in this play since last October—has not yet been announced. She will, however, be one of the earliest stars in the theatrical field next season. Maurice Campbell, her manager, gives the following outline of the plans he has made for the actress:

"Miss Crosman will begin her season the first week in September next with Mistress Nell, visiting a number of cities where she has not yet been seen as a star, as well as some others in which her success this year has caused managers to seek return bookings. In October, while on tour, I shall try Miss Crosman in a new play, already completed and accepted. The name of this work has not yet been decided upon, and as it is, therefore, uncopyrighted, I am not ready to give details concerning it. I have great faith in its possibilities for success, as well as in its value as a dramatic entity; and if it should prove anything like what I expect, I shall offer Miss Crosman in it in Boston and Philadelphia respectively during January, and then bring it immediately to New York city.

"During the road tour I shall offer Miss Crosman in two other plays which, though as yet unfinished, I have accepted. These, if conditions warrant, will also be seen early in the New York engagement. I purpose making next season a Shakespearean production for my star. This I have definitely decided upon. At matinees I shall revive a number of well-known plays in which Miss Crosman has already essayed the leading parts, my principal object in this being to build up for her a repertoire that shall have dramatic interest and respectability, and assure long runs not only in New York, but in other playgoing centres. My purpose is also to gradually work into this repertoire a number of the old comedies, in which, it is my belief, Miss Crosman will be seen to great advantage.

"With a view to these latter plans, I am engaging a company that I intend to make a permanent one, with material in it that will bid for as great and lasting fame and as unique position on the American stage as that enjoyed by the late Augustin Daly's organization. From time to time new plays of modern trend will be added to the repertoire."

## ENGAGEMENTS.

Charlotte Walker, with Sag Harbor.

Alice Irving, for A Fatal Marriage.

For The Convict's Daughter, next season: William S. Gill, Clara Knott, Flo Hartley, Helen Desmond, A. G. Krantz, Alban Purssell, Douglas Lloyd, and A. U. Bean.

Lee Daniels, for The Road to Ruin.

For Dore St. Cyr's company: S. F. Cairns, J. Angus Gustam, Reginald Vivian, Horace Bushby, Dan Demarest, Jr., Joseph Downes, Fanchon Vivian, Margaret Erskine.

Carrie Reynolds, the Lena of Arizona, who closed her season with that company in Jersey City on May 4, has engaged for prima donna parts with the Rice and Mayer Opera company at Electric Park, Kansas City, Mo.

## MORE TROUBLES FOR THE SYNDICATE.

The little knot of commercial managers who have attempted for several years to corner the theatrical business of this country, and who form what is called the Theatrical Trust, are not having everything their own way these days. Influenced by example combinations are preparing to fight the Trust. Besides these attacks from without, the Trust is being assailed, according to report, from within. Its members are divided against themselves, and strife that threatens to disrupt the Syndicate seems imminent. Again and again there have been rumors that all was not harmony in the inner circles of the Trust. Where there is so much smoke there must be some fire.

Smoke is issuing at present from Pittsburg, where it was also in evidence a year ago, when Nixon and Zimmermann, members of the Trust, leased the Alvin, the principal theatre in that city. There were seemingly authentic rumors at the time that Klaw and Erlanger, members and booking agents of the Trust, would fain have leased the Alvin themselves, and made endeavors to lease it, but were anticipated by Nixon and Zimmermann. Rumor had it then that Nixon and Zimmermann were to secede from the Trust, and that the Alvin was the first link in a chain of opposition theatres that they would organize. Later agents of Nixon and Zimmermann were said to be negotiating for theatres in various Western cities, and this gave color to the belief that the breach in the Trust was widening. The cause of this breach, it is said, was that Nixon and Zimmermann felt that they had not been treated fairly in the matter of bookings. Klaw and Erlanger are interested in the Walnut Street Theatre, Philadelphia, as well as in the new Garrick Theatre, now being built in that city. Naturally Klaw and Erlanger, as booking agents, have favored the Walnut. It is hardly to be doubted that the new Garrick Theatre will be favored still more, and thus the cream of Philadelphia bookings will go to Klaw and Erlanger. Furthermore, Klaw and Erlanger are themselves producers and so are Nixon and Zimmermann, Charles Frohman and Rich and Harris, all members of the Trust. As Klaw and Erlanger control all the bookings they are able to give the most desirable dates to their own attractions, and this has been another cause of ill feeling. As the Trust is now divided, it is said in Pittsburg, Klaw and Erlanger and Rich and Harris are on one side, while Nixon and Zimmermann, Charles Frohman and Al. Hayman are on the other. A former and more probable rumor, placed Rich and Harris on the side of Nixon and Zimmermann and Al. Hayman with Klaw and Erlanger.

The second chapter in the Pittsburg matter began on May 3, when it was announced that E. J. McCullough, formerly manager of the Duquesne Theatre, Pittsburg, had leased the East End Theatre, in that city, and intended to change its name and book first-class attractions in opposition to the Alvin. Mr. McCullough, it is said in Pittsburg, has the backing of Klaw and Erlanger, who intend to make an open fight against Nixon and Zimmermann. Next season, according to the press of that city, Pittsburgh will see a bitter theatrical war.

The East End Theatre is hardly the most adventitious playhouse with which to fight the Alvin. Its location is remote from the centre of the city, and it has proved unprofitable ever since it was opened. Apropos of the expected fight, it is worth while to quote from the agreement entered into by the members of the Trust at the time of its formation. One of the articles of agreement read, in part, thus: "It is hereby understood and agreed that the respective parties hereto can only play any of their attractions in any opposition theatre or place of amusement if they obtain the written consent of the party hereto having a theatre or place of amusement in said competitive point."

One of the troubles that threatens the Syndicate from without is a circuit of independent theatres in the Northwest, that Manager J. P. Howe, of the Seattle, Wash., Theatre, has been instrumental in organizing. Recently it was announced that Manager Calvin Heilig, of the Marquam Grand, Portland, had formed a circuit, in alliance with the Trust, that would include Portland, Ore., Tacoma, Seattle, and Spokane, Wash.; Missoula, Great Falls, Anaconda, Butte, and Helena, Mont. Following upon this came the announcement of Manager Howe's independent circuit, that embraces the Seattle Theatre, the principal playhouse of that city; the Auditorium, Spokane, and theatres in Vancouver and Victoria, B. C.; North Yakima and Everett, Wash.; Butte, Anaconda, and Great Falls, Mont. These are all first-class houses, while the houses in the Trust circuit at Seattle and Spokane are second class. Manager Collins, of Theatre Margaret, Anaconda, was indignant at the report that he would be in the Trust combination, and declared that he purposed booking independently. The Grand Opera House, Butte, also in the Trust circuit, is managed by Dick P. Sutton, whose lease expires in September.

The independent theatres have the strongest sort of financial backing. Among those interested in the Seattle Theatre are the Vanderbilts, Leigh S. Hunt, the multi-millionaire owner of Korean mine, and J. D. Lowman, one of the wealthiest residents of Seattle. In Spokane the Auditorum is owned by the Hypotheek Bank, that has $35,000,000 loaned in Washington alone. In Butte the Grand Opera House is owned by James S. Murray, whose income is over $1,000 a day. In Everett the Great Northern Railway controls the theatre, as does the Canadian Pacific Railway the Vancouver Theatre. With such backing as this there is no doubt of the independent managers' ability to make a strong fight against the Trust.

## MORGAN IN THE MASTER OF BALLANTRAE.

Edward J. Morgan will be starred next season by Liebler and Company in a dramatization of Robert Louis Stevenson's novel, "The Master of Ballantrae." A trial performance of the play will be given by the Frawley company in San Francisco this Summer, after Mr. Morgan, who is at present playing John Storm in The Christian at McVicker's Theatre, Chicago, joins the organization.

## THE GIRL WE LOVE PRODUCED.

The Girl We Love, a romantic comedy of Virginia life by Charles Dickson and Henry White, was produced at the Amphion Theatre, Brooklyn, last night. The cast included Charles Dickson, Lillian Burkhardt, Howard Hall, Atkins Lawrence, Benjamin D. Dean, Charles Fisher, James R. Garry, Nell McEwen, Helen Harrington and Adele Luehrman. The play will be reviewed in the next issue of THE MIRROR.

## ACTORS' CHURCH ALLIANCE NEWS.

The twenty-eighth meeting of the National Council of the Alliance was held on Friday afternoon at the Victoria. Conservatory of Dramatic Art, Berkeley Lyceum. The Rev. Walter E. Bentley, the Rev. Francis J. Clay Moran, P. F. Mackay, Giles R. Warren, John A. Hoehn, Rosa Rand and Miss Louisa Eldridge were present. The Committee on Candidates reported the appointment of twenty-six new chaplains in various cities during the past month. Rosa Rand, chairman of the Membership Committee, presented for election the names of forty-two new members. The report of committee was adopted, and on motion the nominations were approved and unanimously elected.

The Literary Committee presented a new list of suggestions to chaplains and they were approved. On nomination of the General Secretary, seconded by Rosa Rand, Joseph Jefferson was unanimously elected an Honorary Vice-President of the Alliance. It was moved that the second annual meeting of the Alliance be held in Berkeley Lyceum on Monday evening, June 10. The Right Rev. Henry C. Potter, D.D., will preside and prominent representatives of the Church and the Stage will make addresses. A Nominating Committee of five members was elected to present a list of names for election at the Annual Meeting, consisting of John A. Stoddard, Clarence Tucker, Charles T. Catlin, Madame Von Klenner and Mrs. Owen P. Westford. A by-law for the regulation and government of local Chapters of the Alliance was presented by the chairman of the Ways and Means Committee and was adopted.

The Chicago Chapter of the Alliance loses its Directing Chaplain in the removal of the Rev. William C. Richardson, rector of Trinity Church, to the rectorship of St. James' Church, Philadelphia. The Rev. Ernest M. Stires, rector of Grace Church, Chicago, was appointed his successor as Directing Chaplain and this clergyman has been called to the rectorship of St. Thomas' Church, New York.

## HERALD SQUARE JACKSONVILLE BENEFIT.

For the benefit of the *Journal's* Fund for the aid of the Jacksonville sufferers Sam S. Shubert donated the Herald Square Theatre last Sunday evening, and a host of volunteers appeared. The performers were announced by Lee Harrison. Master Willie Howard sang two numbers, displaying a voice of rare sweetness and power for a boy soprano. Carrie Graham appeared as "Sis Hopkins." Her imitation delighted the audience. George Fuller Golden's originality and wit captured the audience. Chauncey Olcott sang a ballad in his charming style and responded to a vigorous encore with "The Palms." A hearty recognition greeted Rose Coghlan, who recited "The Charge of the Light Brigade" with fine dramatic effect and for an encore gave the hunting scene from London Assurance very cleverly. Dan Daly sang in his inimitable way "How the Irish Beat the Band." Anna Held, chic and pretty, sang the drinking song from Papa's Wife. Frederick V. Bowers, the composer, sang a new and unpublished song, "Sorrow." Edna Wallace-Hopper sang the "Inkling" song from Florodora, and was recalled. Kitty Mitchell gave a negro dialect and an Irish sketch in a finished manner. Eleanor Falk scored quite a hit in her dance. Madame Helena's singing of "Dost Thou Know That Sweet Land?" from Mignon, was only remarkable in that she struck a high F. The bill closed with the "Tell Me Pretty Maiden" double sextette from Florodora. The house was crowded and the benefit was a great pecuniary success. The receipts were $1,500.

## A NOVEL COURT DECISION.

The Circuit District Court of Louisiana, in the person of Judge King, has decided that Gabrielle Stirrall is equipped with too generous a quantity of avoirdupois to make good as an opera prima donna. In so deciding the court refused to grant Mlle. Gabrielle pecuniary balm to the extent of $2,000 that she asked as damages from Henri Berriel, manager of the New Orleans French Opera company, for failing to engage her for his company. Mlle. Stirrall some time ago wrote to M. Berriel from San Francisco petitioning for a position at the head of his forces. Along with her letter came sundry recommendations that enlarged on her vocal merits, but told naught of her physical greatness. M. Berriel was impressed with the references, and at his request Mlle. Stirrall hied her to New Orleans. As she hove into M. Berriel's vision that worthy at once framed objections to her size. Mlle. Stirrall consulted a lawyer. At the trial of the suit M. Berriel averred his belief that Mlle. Stirrall's size would prevent any audience from regarding her seriously, and the court was of like opinion.

## ACTORS' FUND MEETING.

The annual meeting of the Actors' Fund will be held to-day (Tuesday) at the Madison Square Theatre, beginning at 11 o'clock. President Louis Aldrich was expected to preside, but his illness will prevent. The regular ticket is as follows: President, Al. Hayman; First Vice-President, Daniel Frohman; Second Vice-President, Antonio Pastor; Treasurer, William Harris; Secretary, Edwin Knowles; Trustees for two years: Louis Aldrich, A. M. Palmer, John Drew, Jacob Litt, Harry Harwood, Frank McKee, Henry W. Savage, and George Fuller Golden. There is also an opposition ticket on which Adolph Bernard is the nominee for Secretary, and Milton Nobles is substituted for George Fuller Golden in the list of directors. In other respects, the tickets are alike.

## ALICE NIELSEN AS MADAME SANS GENE.

Alice Nielsen has been engaged by Charles Frohman to star under his management next season in an operatic version of Madame Sans Gene, written some years ago by Ivan Caryll for Florence St. John, but never produced.

## L'AIGLON IN RUSSIAN.

A Russian translation of L'Aiglon was produced at Madame Yavorska's Theatre, in St. Petersburg, on April 28, with much success. Madame Yavorska played the title-role, and M. Petrovien was the Flambeau.

## KATHERINE GREY TO STAR.

Katherine Grey will be next season in a new play, entitled [illegible]. Miss Grey is now [illegible] The Christian company, at [illegible] Theatre, Chicago.

THE NEW YORK
# DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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## *A POOR SPECULATION.*

For a week or more that large part of the public that indulges habitually in the mental dissipation of the sensational newspaper has had its fill of the case of a young Englishman of title, imposed upon the theatre here as an actor, who had sued one of the yellow journals for saying with all the pungent variety of current slang that he could not act, and for gibing him generally as a subject of popular mirth. This particular case has illustrated the latitude that some newspapers take in the course of their business of tampering with the affairs, both of persons of prominence and persons really of little public importance, and it has been amazing to see the ingenuity with which all the metropolitan newspapers of this sort have employed this lawsuit as an excuse for even greater impertinences against this unfortunate young Englishman than those upon which he based his action for damages.

The lawsuit simply as a lawsuit illustrates the vulgar commercial management that indirectly caused it. CHARLES FROHMAN, who rejoices in the yellow designation of "the theatrical Napoleon," was impressed with the idea that a real live earl would be a paying proposition as an actor. Thus he hired this young Englishman, who is an earl, just as a museum manager would hire a freak for exhibition. The young Englishman naturally declined to be advertised as an earl, and with an ambition that is more or less common, wished to win note as an actor under a pretty name that in itself suggested trust and expectation. It is said that in his contract there was a provision that he should not be advertised as a person of title. But of course he was so advertised by means of the ingenious indirection in which the agents of "the theatrical Napoleon" are skilled. He could not act. As a curiosity he seemed to have disappointed the egotistical confidence of "the theatrical Napoleon." Thus, as one of the agents of his employer testified on the trial, the young man quickly descended from the pecuniary dignity that attaches to $250 per week to the lesser dignity of $100 per week, and again almost as rapidly to nothing a week, which is a state of no real dignity whatever. That is to say, "the theatrical Napoleon," finding that the commercialism of the engagement was unthrifty, though probably with no repentance for its vulgarity, dropped the young fellow, who sought with ill success to continue under other auspices in the calling of an actor, to which he never should have turned his attention, even though he may have been ignorant of the exact purpose for which he really was employed by "the theatrical Napoleon."

Dismissed at the beginning of a career in which he no doubt hoped to succeed, the young Englishman naturally was in a mood to resent the liberty taken with his name and his affairs by the newspaper against which he brought suit. In equity his proceeding ought to have been against the manager who originally imposed upon his youth and mistaken ambition, and at the same time published himself a person much less entitled to respect than his victim.

Some of the employes and associates of this manager have sought in the trial to assist the defense in the attempt to hold the plaintiff up to ridicule. It may be said, without further reference to his ability or lack of ability as an actor, that the plaintiff, in his legal association with these persons and the pettifoggers that have baited him, has shown how sharply a gentleman contrasts with persons of quite another sort.

## *CIRCUSING SHAKESPEARE.*

SOME twenty cities have been and will be concerned in a SHAKESPEARE production now traveling with much of the blare of a circus. It is, of course, good to get SHAKESPEARE in any circumstances. The one-night stands get SHAKESPEARE every season in poor guise, yet they like SHAKESPEARE thus rather than not to be able to enjoy him at all. And if the large towns can have SHAKESPEARE in no other way they will take it and take to it in circus surroundings, the circus surroundings at the same time serving to attract those that would go to a circus anyway. Circusing SHAKESPEARE, of course, makes the judicious grieve; but as matter of fact the judicious always are grieving, such are the ways of the world.

This particular circusing of SHAKESPEARE is due to circus management, and the deservedly popular actor who appears in the chief part, as well as the actors that assist in the representation, are by no means to blame for the peculiar "business" method that sticks out in this enterprise. The friends and admirers of the chief actor in the enterprise commend that actor for his ambition to add dignity to a histrionic career that shines with other phases of accomplishment and are anxious to credit him with any new aptitude he may show; and the actors with him, many of them prominent in varying lines of work, are applauded happily for any new ability they may disclose or any familiar charm they may in this enterprise enhance. They all relate to the kernel of the enterprise, and are not responsible for things that are extrinsic.

The managers of this SHAKESPEARE "show" have undertaken to demonstrate what they can do with the classics as mere managers. They belong to the Theatrical Trust, and they are showing that in projecting and railroading the classics no firm of amusement caterers can outdo them. There probably is but one firm that could equal them, and that firm is BARNUM AND BAILEY. BARNUM, to be sure, is dead; but his spirit moves in the regular circus succession, as well as in the circus procession.

It was the twilight of the dramatic season. Regular business—and some others—had been done, and here was an unusual "artistic" opportunity. The popular actor who stars in the SHAKESPEARE production long had cherished that purpose. The enterprise of another popular young star who ventured with pecuniary success into SHAKESPEARE in spite of the advice not to do so tendered by his manager, and who, since his success in SHAKESPEARE was assured, has had managerial assistance that was withheld until success was certain, no doubt inspired the "business" persons now so prominent in this later venture. SHAKESPEARE was dead indeed to such persons until it had been demonstrated that there is money in his plays. Thus in the twilight of the dramatic season these managers saw their opportunity to do something for "art." They proceeded to "direct" this SHAKESPEARE production and continue to "direct" it with a series of noises like those that accompany a circus. Among other things, their names figure on the printing larger than the names of the star or the play. They are—in the printing—at once the cause and the effect. As they imagine, they embody the whole show.

In the literature of the production, in which the credit therefor is largely assumed by these managers, it is stated that the cost of the scenery, costumes, etc., "is to be over $30,000." It is said to be the same scenery, costumes, etc., that the late AUGUSTIN DALY used in the same play—his last SHAKESPEARE production. The inference sought to be carried is that these managers have expended this amount "solely as a contribution to the artistic side of the American stage." In furtherance of this contribution to the artistic side of the American stage they really did attempt to do something. They imposed upon it at first their favorite stage-manager—a person of their own kidney, who knows much less about SHAKESPEARE than he does about a very different class of plays, and who is said to have gone about his business of stage management in such a way as to have covered with shame the women in the company and consequently to so have aroused the wrath of prominent men in the company that his immediate retirement was necessary in order to insure the going on of the enterprise. This person exactly represented the managerial methods of the production, which from its stage aspect happily, for reasons already suggested, does not suffer from those methods.

Thus some twenty cities will enjoy everything in this particular SHAKESPEARE production that is enjoyable—and there is in it much that will legitimately give pleasure; and those cities with other towns that the production passes through—will stand agape at the circus externalities of the enterprise, and give the credit to these features of it according to the printing. When members of the Theatrical Trust get an opportunity like this to figure in a SHAKESPEARE production they do the thing just as they might be expected to do it. The managerial conduct of this enterprise really is enough to make "pikers" stare—and to cause SHAKESPEARE himself to vary his long pursued celestial meditations with reminiscent mundane thought and yearning. There are no clubs or missiles in the great beyond.

## QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

ANNA, Brooklyn: William Faversham made his professional debut Feb. 12, 1886, at the Vaudeville Theatre, London, in three short plays, The Swiss Cottage, Blanche Horlock, and The Loan of a Lover.

A. R. L., Brooklyn: 1. The original title of The Sporting Duchess was The Derby Winner. The initial production of the play occurred at the Theatre Royal, Drury Lane, London, Sept. 15, 1894. Mrs. John Wood played the role of the Duchess of Milford, which in the American production at the Academy of Music, New York, Aug. 29, 1895, was taken by Agnes Booth. The title was changed for this country, as another play called The Derby Winner had been produced here. 2. Sidney S. Toler plays the Duke of Buckingham in When Knighthood Was in Flower.

J. H. McC., Portland, Me.: 1. Applications for copyright must be addressed to the Librarian of Congress, Washington, D. C. 2. The cost of a copyright is $1. 3. Copyrights are issued almost immediately upon application. 4. In order to obtain a copyright, "two printed copies" of the play to be copyrighted must be forwarded to the Librarian of Congress. 5. Only those persons authorized by the owner of the copyright or his agent may legally produce a copyrighted play. 6. An assumed name may be used in declaring the authorship of a play to be copyrighted, but the copyright must be taken by the author or some other person in his or her legal name. 7. A copyright holds good for fourteen years, and at the end of that time it may be renewed for fourteen years more.

INQUIRER, New York city: Robert Planquette's comic opera, Nell Gwynne, sung by the Maud Daniel Opera company at Koster and Bial's, May 6-11, had its first production at the Avenue Theatre, London, Feb. 7, 1884. Its Paris production occurred soon after. In New York city the opera was first heard at the Casino Nov. 8, 1884, being presented by the McCaull Opera company. The cast was: Nell Gwynne, Mathilde Cottrelly; Lady Clare, Laura Joyce Bell; Jessamine, Ida Valerga; Marjerie, Irene Perry; Charles II, Charles Dungan; Buckingham, William H. Hamilton; Rochester, Jay Taylor; the Beadle, Digby Bell; Weasel, I. H. Ryley; Peregrine, Billie Barlow; Falcon, W. H. Fessenden; Talbot, Edward Cameron. This may be considered the first legitimate American production of the opera, though a Nell Gwynne opera, purporting to be Planquette's, was produced in St. Louis the previous Summer and stopped on injunction proceedings brought by Colonel McCaull. The St. Louis version, however, is said to have differed greatly from the original. It was afterward sung under the title of The Orange Girl.

W. T. H., Allentown, Pa.: Viola Allen was born in Huntsville, Ala. Her parents are Mr. and Mrs. C. Leslie Allen. Mr. Allen has had a long stage career and is at present a member of his daughter's company. Mrs. Allen was formerly a well-known actress. After being educated in Boston and New York, Miss Allen made her professional debut at the Madison Square Theatre in July, 1882, succeeding Annie Russell as Esmeralda in the play of that name. She remained with that company until the end of the season, and for the next season was leading woman with John McCullough and was re-engaged for another season. During this time she filled special New York engagements at the Madison Square Theatre in Alpine Roses and at the Star in The Pulse of New York. Upon the sudden closing of McCullough's tour in September, 1884, Miss Allen was engaged for the lead in La Charbonniere. Later she appeared in Dakolar, that opened the Lyceum Theatre; In Talked About, and in Hoodman Blind. She supported Salvini, Joseph Jefferson, and William J. Florence and Lawrence Barrett, and then joined the Empire Theatre Stock company, where she remained for several seasons, resigning in 1898 to star, first in The Christian for two seasons and then in In the Palace of the King.

E. R., Louisville, Ky.: Erminie was sung for the first time in America at the Casino, New York, May 10, 1886. The cast was: Erminie, Pauline Hall; Cerise, Marion Manola; Princess de Gramponcuz, Jennie Weathersby; Javotte, Agnes Folsom; Marie, Victoria Schilling; Delaunay, Rose Beaudet; Cadeau, Francis Wilson; Ravennes, W. S. Daboll; Marquis de Ponnert, Carl Irving; Eugene Marcel, Harry Pepper; Chevalier de Brabazon, Max Freeman; Dufois, Murry Woods; Simon, A. W. Maflin; Vicomte de Brissac, C. L. Weeks; Sergeant, E. Furry. 2. Niobe was first seen in America at the Walnut Street Theatre, Philadelphia, May 11, 1891, with this cast: Peter Amos Dunn, William F. Owen; Cornelius Griffin, Charles Coote; Phineas Innings, Theodore M. Brown; Jefferson Tompkins, Arthur H. Bell; Parker G. Silox, W. T. Melville; Helen Griffin, Mrs. E. A. Eberle; Beatrice Silox, Maud Edna Hall; Madeline Mifton, Ruth Hamilton; Caroline Dunn, Alfa Perry; Hattie Griffin, Jessie Storey; Mary, Josie Stauffer; Niobe, Carrie Turner. In the original New York production, Aug. 31, 1891, the cast was the same except for three changes, as follows: Caroline Dunn, Isabelle Coe; Phineas Innings, Arthur Falkland Buchanan; Jefferson Tompkins, Revel Germain.

### A FANCY.

The noon of night was canopied with awe,
And darkness dense, unbroken by a beam
Of hopeful light, made silence almost seem
An arm to lean on and a mouth to draw
Close to my ear for comfort, when I saw,
As if in burning brimstone's bluish gleam,
A mengre, unbaptized, persistent dream
Arise, and write upon the air the Law
Of harvest: "Ye shall reap what others sow.
Yea, as ye sow so shall another reap.
For in a winding sheet of last year's snow
Ye wrap the Future up from face to feet
And plant upon its grave some longings spare
That By-and-by shall look on as a farce."

—DONALD ROBERTSON.

### PERPETUALLY ENJOINED.

It will be remembered that in April, 1900, Mrs. Lewis Waller, a sister-in-law of Clement Scott, produced at the Comedy Theatre, London a dramatization of Tess of the D'Urbervilles, attributed to H. A. Kennedy, a newspaper man. Mrs. Waller had previously given performances of the play at various suburban theatres and in the English provinces.

As the exclusive English dramatic rights to Hardy's novel are owned by Mrs. Fiske, and Lorimer Stoddard's dramatization, copyrighted in England, is also her sole property, and it appearing that the dramatization used by Mrs. Waller had been based upon the Stoddard dramatization—it incorporated most of the material in the play invented by Mr. Stoddard and followed the same choice and arrangement of incidents from the novel—legal proceedings were at once instituted and an application was made for an injunction in the English courts to restrain Mrs. Waller from further representation of the play. A temporary injunction of restraint was issued, and the matter took the usual legal course.

Information from George D. Day, representative of the owner of the play, has just been received stating that judgment has been entered against the defendants in the case permanently restraining them from performing Tess of the D'Urbervilles in London or elsewhere in Great Britain.

### MUSIC NOTES.

Earl Gullck, the boy soprano, is under the treatment of a specialist in the hope of saving his voice, which is said to be failing. All his engagements for the Spring have been canceled.

The Philharmonic Society of New York held its annual election on May 8. The officers chosen were: Andrew Carnegie, President; Richard Arnold, Vice-President; August Roebblen, Secretary; H. Schmitz, Treasurer; John C. Rietzel, Librarian, and Emil Paur, Conductor. Directors are R. Klugescheid, Louis Kester, J. M. Laendner, Henry P. Schmitt, Felix Leifels, and G. Dannreuther.

The Gladstone, Mich., Opera House was destroyed by fire May 8.

The Summer season of opera at Terrace Garden will begin on May 25, with El Capitan. William Parry directs the company, that includes W. C. Mandeville, Frank Deshon, Harry Carter, Villa Knox, Allene Crater, Mamie Gilroy, and Mathilde Cottrelly.

The Manuscript Society held a meeting on May 6 in its rooms in East Twenty-third Street, for the purpose of electing officers and deciding whether the society henceforth shall be strictly a musical or a social organization. John L. Burdette was elected President, to succeed Frank Damrosch. Ernest Carter and Frank L. Seely were chosen Vice-Presidents; L. C. Chaffin, Corresponding Secretary; J. Hazard Wilson, Recording Secretary, and Louis R. Dressler, Treasurer. It was decided to make the society a social organization in the future, although its membership will be largely composed of musicians.

### NOTES OF BOOKS.

"KITH AND KIN," by George Hyde Lee. Published by the Neale Company, Washington, D. C.

"Kith and Kin" is a rather short story of Washington and New York life set down rather crudely by George Hyde Lee, M.D. The plot contains much that is improbable, and the book is lacking in literary quality and charm.

"The Charles L. Young Musical Club and Amusement Directory," noticed in the last issue of THE MIRROR, will not be off the press until September.

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### THE PLAYERS' CHRONOLOGY.

*May.*

12. Birth of Henrietta Sontag in Coblentz, 1805.
Death of George N. Christy in New York, 1868.
Birth of Selden Irwin at Cincinnati, 1833.
Death of Charles Mestayer, 1849.
Death of William Mitchell, 1856.
13. Death of Charles Melton Walcot, Sr., in Philadelphia, 1868.
Birth of Alphonse Daudet, 1840.
Original production of Secret Service at the Broad Street Theatre, Philadelphia, 1895.
14. Birth of Thomas Sowersby Hamblin, at Portonville, London, 1800.
Birth of John E. Kellerd in Kensington, London, 1863.
Birth of Sir Squire Bancroft in London, 1841.
15. Death of Edmund Kean, 1833.
Second reopening of Covent Garden, 1858.
Death of Francisque Sarcey, 1899.
First London appearance of Charles Mathews, Sr., at Haymarket Theatre, 1838.
16. The Lady of Lyons first produced in America at the National Theatre, Boston, 1838.
Death of Samuel Chapman, 1839.
Death of Jane Placide, 1835.
Birth of Harry Pearson, 1824.
17. Debut of Marie Wainwright as one of the six Juliets at George Rignold's benefit at Booth's Theatre, New York, 1877.
Death of Mary Timbermann in New York city, 1899.
American debut of Mrs. S. Wheatley (Mrs. Hamsi) at the Park Theatre, New York, 1815.
18. Birth of John Marble, 1844.
Death, at Sydney, N. S. W., of William E. Sheridan, 1887.

## THE USHER.

Alfred E. Aarons went through bankruptcy proceedings a short time ago. Now he turns up as the lessee of the Metropolitan Opera House for a period of three months next Autumn, or until the grand opera season begins.

Mr. Aarons is to give extravaganzas and ballets, but they will be presented "in a manner commensurate with the dignity of the Metropolitan Opera House."

As everybody knows, Mr. Aarons is just the sort of man to maintain the Metropolitan's dignity, and it is presumed that he will answer the purposes very well of the other men of artistic note and lofty purpose that are behind him in this enterprise.

●

A looker-on in London writes: "The season here is beginning in earnest and with two exceptions everything is doing splendidly. I am sorry to say that the latest American productions, The Girl From Up There and The Fortune Teller, are not having a profitable experience."

●

Clyde Fitch knows many things better than he knows French, if a line in the programme of The Climbers is an indication. In the cast Miss Bingham's part is set down as "Mrs. Sterling, née Blanche Hunter." Undoubtedly this fictitious person was born Hunter, but how in the world could she have been born Blanche?

●

The stories of the extraordinary winnings of various actresses of comic opera note during the sensational developments in Wall Street last week are such things as dreams are made of.

As a matter of fact, even the bargain hunters and "panic birds" were caught napping, so suddenly did the convulsion come and so quickly did it cease. Is it likely that a coterie of young women, of no particular experience or ability in these matters and with no tangible capital, cleared fortunes during a Wall Street spasm, which confused and confounded the oldest and steadiest operators?

A broker friend, who was in the centre of the Exchange vortex last Wednesday, tells me that the men on the floor knew as little about the specific state of affairs that day as the outside public. But the opportunity for the young women's press-agents to get in their fine work was tempting and they took advantage of it.

●

The Theatrical Trust has come under discussion in Dallas, Texas, in connection with plans for rebuilding the Opera House, recently destroyed by fire. The wealthier citizens desire to have the new theatre situated in a more convenient part of the town, and meetings have been held with that object in view. In a newspaper report of one of these gatherings the following occurs:

At a meeting held to-day, at which locations and bonuses were discussed, Eugene Marshall made this inquiry of Judge George N. Aldridge:

"Is there any reason why Dallas should be limited to any one place or management for an opera house? Can't a new company build on a new site if it desires to?"

"Oh, there's no use giving any such matter as that a moment's consideration," replied Judge Aldridge. "Dallas is under the control of a Theatrical Trust that is as powerful in its affairs as the Standard Oil Company is in oil affairs."

As a matter of fact the Theatrical Trust owns or leases no theatrical property in Dallas. Henry Greenwall is the manager there; but Mr. Greenwall, in order to get attractions for his Texas circuit, consented to turn his New Orleans Grand Opera House into a second-class theatre, so that the Trust could have a clear field there for its own theatres, and the result is that the people of Dallas must depend for their amusements upon the Trust's sufferance.

Practically, the entire South is controlled by the Trust, with obvious results. That section of the country shows no theatrical progress, and a territory that might be prosperous, dramatically speaking, gets little opportunity to patronize anything except second-class attractions.

Judge Aldridge's comparison of the Theatrical Trust with the Standard Oil Trust is not accurate. The oil combination originated in a combination of capital and property; the theatrical "skindicate" was started by a small group of schemers who purposed to secure money for themselves primarily by placing an outrageous tax upon the revenues of others. They reasoned that the majority of theatrical managers were fools and that the majority of stars were cowards, and they built their alleged monopoly upon that theory.

●

The Chicago *Chronicle* says: "Commercial success is no evidence of righteousness, nor even of art. On such an argument, if a man could elude the police and run wine rooms adjoining the stages of a few theatres, admitting whom he pleased, he would take in money by the barrel and would, therefore, be 'all right' and a good fellow." That is the principle, however, on which certain of our managers base their *raison d'etre* in the American theatrical system.

●

Moretti's is no more. Singers and actors of the older generation who were wont to taste the delights of spaghetti, kidneys or a *fritura* prepared only as they were prepared under the supervision of the fat and amiable pioneer of Italian restaurateurs in New York must relegate them now to the domain of pleasant memory. Last week Moretti's place in Twenty-first Street was closed and the contents sold under the hammer.

Since the '70's Moretti's had been a feature of the town. Down at Fourteenth Street and Third Avenue for many years its proprietor prospered. His menu never changed, but its ingredients were so good that for a long period he led the van of the table d'hote procession.

In the days of Jacob Grau, Maretzek, and Mapleson the Italian singers of the Academy haunted Moretti's, where they could grow fat upon the viands and wines of their own country, and actors, too, with journalists, artists and politicians served to make the dingy and dirty restaurant upstairs a genuine bohemian centre.

When Moretti moved uptown about fifteen years ago he lost much of his old patronage, and the newcomers had neither the variety nor the picturesqueness of the old. Wagner displaced Verdi and the new class of singers were not the sort that frequent the table d'hote. So Moretti's fame became obscured and his business shrunk and the auctioneer hung out his red flag last week.

### MRS. FISKE IN DETROIT.

Mrs. Fiske will finish her season on Saturday, playing this week in Detroit. Owing to the control of the prominent theatres in Detroit by the Theatrical Trust, Mrs. Fiske has not been seen in that city in several years; but the demand for her appearance there was so general that several citizens of Detroit took it upon themselves to arrange an engagement. Harmonie Hall, a theatre used for musical purposes, and occasionally by a German stock company, was secured, and Mrs. Fiske will give seven performances, appearing both in Becky Sharp and Tess of the D'Urbervilles, neither play having been seen in that city. The advance sale is very large.

Mrs. Fiske began her season on Oct. 8, and will have filled thirty-two weeks at the close of this engagement. The only cities in which she appeared last season that she visited this season were Boston and Chicago. She has played to the Pacific Coast and back, and everywhere has enjoyed a notable patronage. She had not been seen in San Francisco and other far Western cities for a long time, and in those cities her business naturally was phenomenal. Becky Sharp was the play principally used, although in many places in which it was new Tess of the D'Urbervilles was also performed.

Notwithstanding the arduous nature of her season, Mrs. Fiske is in excellent health and spirits. Naturally she looks forward with pleasure to her appearance next September at the Manhattan Theatre, and her Summer will be divided between recreation and preparation for that event.

Erroneous statements as to the first play to be produced by Mrs. Fiske at the Manhattan have been made. She will first be seen there in a play of modern life not yet named.

### ALICE JOHNSON.

A portrait of Alice Johnson graces the front page of THE MIRROR this week. In the picture Miss Johnson disports herself in the character of "de Duchess" in Chimmie Fadden. The said Chimmie, in the play, avers that "de Duchess" is "de real ting, see?" The audiences that have seen Miss Johnson act the part quite agree with him. In fact, "de Duchess" has been one of the extra special hits of Miss Johnson's series of successes as leading woman of the Frawley company. She catches all the dainty Frenchiness of the part, and the critics in San Francisco, Los Angeles, Seattle, Portland, and other cities where the company has played this season have written all sorts of nice things about her. And they haven't stopped at one role, but have extolled her in every character she has taken. Mention of some of these characters will give an idea of the ability and versatility that Miss Johnson must necessarily possess to achieve success in them. Here they are: Hedda in Hedda Gabler, Nancy in The Middleman, Vivian Darville in The Sporting Duchess, Ann Cruger in The Charity Ball, Mrs. Hillary in The Senator, Agnes in Men and Women, Lady Garnett in The Great Ruby, Mrs. Goodrich in The Divorce Colony, Betty in Brother John, and Fifi Oritanski in All the Comforts of Home. Quite enough, in view of the excellent results attained, to place Miss Johnson among the foremost leading women on the American stage. At the close of the Frawley company's season Miss Johnson intends to return to the East.

### PEORIA, ILL., THEATRE BURNED.

The Auditorium Theatre, Peoria, Ill., was totally destroyed by fire at 4 o'clock on the morning of May 6. The loss is about $25,000 and the insurance $20,500. The properties of the Black Trilby company, which closed the night before, had been removed after the performance. The fire started on the stage and the origin is unknown. The building was owned by Messrs. Gray and Kelly and has proved a poor investment. It will probably not be rebuilt.

### SMALLPOX CLOSES A THEATRE.

On account of smallpox the theatre at Faribault, Minn., has been closed for some time, and it is probable the quarantine will not be lifted for a month more.

### JOHN GERMON'S FUNERAL.

The funeral of John Germon, who died in this city on May 6, took place at Merritt's undertaking rooms on May 8. Mr. Germon's former associates, the members of the American Theatre Stock company, were present in a body. A delegation from the Actors' Society of America also attended, as did many others of the profession and the stage hands of the American Theatre. Stephen Merritt delivered an eloquent address. Interment was made in the Actors' Fund plot in the Cemetery of the Evergreens, at the request of the deceased, who wanted to lie with the members of the profession he loved so well.

Mr. Germon was an old soldier, having enlisted first in 1856 for service with the Kearney expedition against the Mormons. As he was a mere boy at the time, his mother subsequently secured his discharge. In 1861, after President Lincoln's call for troops for the three months' service, he was largely instrumental in organizing two companies called the Wheatley Guards, which were recruited from the company and attaches of the Arch Street Theatre, Philadelphia, and named after its popular manager, William Wheatley. At the expiration of his term of three months Mr. Germon immediately reenlisted for three years, or the war, and participated in some of the most important battles, including Chattanooga and Lookout Mountain. His death is the first that has occurred in his immediate family for forty-seven years, the last preceding death having been that of his father, Greenbury Carr Germon, who died in Chicago, April 14, 1854.

Mr. Germon was one of the heirs of the Fell's Point property in Baltimore, the value of which is variously estimated at from twenty to forty million dollars. His share will now go to his wife, Elizabeth, and their daughter, May Germon Boswell. Others of his immediate family interested are his mother, Jane; his brother, Dr. Frank W. Germon and Greenberry Carr, and his sisters Effie and Nellie Germon. Recent developments have led the family to believe that the long missing link in the chain of evidence necessary to establish their claims has been discovered at last, and counsel are now engaged in investigating all matters connected with the estate with a view to commencing an early suit for its recovery. The original grant of this property was made in Colonial days to Stephen Fell, whose daughter, Sarah Fell, became the wife of John Germon, and so the great grandmother of the present family of the Germons, who will inherit the share of the father, Greenberry Carr Germon, and of Frank Germon Cotter, who is the sole heir of his grandfather, Francis Samson Germon.

Among those present at the funeral were J. J. Coleman, Theodore Benedix and many of the members of the orchestra of the American Theatre, the entire stage staff, headed by Edward Kistner; Frank Oakes Rose and a deputation from the Actors' Society of America; Ralph Stuart, James Stuart, Mrs. Kate Denin Wilson, Dr. Joseph A. Booth, Mrs. Jeannette Elberts, Carrie Elberts, J. F. Crossin, Emil Collins, Mrs. Hudson Lisbon, Delancey Barclay, Menifee Johnson, Anna Buckley, Georgie Wills, Julia Blanc, Horace Lewis, A. E. Dexter, Thomas Keogh, Mr. and Mrs. M. A. Monahan, Mr. and Mrs. Edwin C. Wood, Mr. and Mrs. Thomas Milne, Zaidee Noyes, Mr. and Mrs. A. T. Buchman, and Mr. Germon's family, consisting of his wife, Elizabeth, his daughter, May Germon Boswell, and her husband; his sister Effie; his brother, Dr. Frank W. Germon, of Baltimore; his grandson, Harry Frazer Germon, and his cousins, Mr. and Mrs. Frank G. Cotter.

A large floral cross was sent by the stage hands of the American Theatre, with the inscription, "Sympathy of the Stage Hands." The American Theatre Stock company sent a floral flag. Handsome wreaths bore the cards of Jeannette Elberts, Mr. and Mrs. Edwin C. Wood and Mr. and Mrs. Thomas Milne. Mr. and Mrs. Monahan, Miss Noyes and Mr. Boswell sent a profusion of cut flowers.

### HAVERLY'S MUSEE OPENS.

J. H. Haverly returned to the ranks of Greater New York amusement caterers last Saturday night, when his Brooklyn Musee, located on Smith Street, near Fulton, was opened to the public. The resort is patterned after the Eden Musee, having for its principal attraction a wax works exhibition, including a Chamber of Horrors. This feature was not completed on the opening night, but is expected to be ready this week. On the second floor is an auditorium seating about 300 people, with a small stage at one end. An entertainment, consisting of some rather novel effects in tableaux, and vaudeville of a very fair order, including J. B. Haviland, monologist; Early, a singer of ballads, and Fayita, dancer, was seen. A children's orchestra of six pieces furnished the music, and on the whole the diversion offered is satisfactory, although the performance suffered somewhat from lack of preparation. It is hard to foretell whether the venture will prove a paying one or not, but the patronage the opening night was all that could be expected under the circumstances.

### A BENEFIT FOR RUDOLPH ARONSON.

A movement is under way for a testimonial performance to Rudolph Aronson, who has just recovered from a serious illness and two disastrous musical enterprises. Manager H. B. Sire has voluntarily tendered the use of the Casino, of which Mr. Aronson was the founder, for the testimonial. Arrangements are progressing rapidly and the benefit will take place on the afternoon of May 28. A monster bill is being prepared. The patrons of the benefit are Hon. George B. Bidwell, Hon. Stewart L. Woodford, General Thomas L. James, Hon. Chauncey M. Depew, William F. King, Hon. Cornelius N. Bliss, J. Pierpont Morgan, Stanford White, Lewis Edwards, Hon. Edward Lauterbach, Hon. Nathan Straus, Maurice Grau, Daniel Frohman, Hon. Salem H. Wales, Hon. Cornelius Van Cott, Hon. Theodore Moss, and H. B. Sire.

### HAPPENINGS AT MT. CLEMENS.

W. F. Horton writes from Mt. Clemens, Mich.: The following theatrical folk arrived at this resort during the past week: Mrs. William Harris, William Gray, Mr. and Mrs. Johnny Carroll, and Andrew Hicks.

Hunting for Hawkins will open the season at this place the latter part of August.

Several theatre parties are being arranged to attend Mrs. Fiske's performances at Hammond Hall, Detroit, during the coming week.

The Drummer Boy of Shiloh will be given by local talent at the Opera House May 28-30.

## PERSONAL.

ARDECK.—Agnes Ardeck, as noted elsewhere in THE MIRROR, will probably be the only Mistress Nell after next January, succeeding Henrietta Crosman when that star makes a new production.

FERNANDEZ.—Bijou Fernandez has been engaged for the Lafayette Square Stock company, Washington, for the Summer.

TYREE.—Elizabeth Tyree will sail for Europe almost immediately after the close of Unleavened Bread at the Tremont Theatre, Boston. She is considering a new play for next season.

COLEMAN.—Lillian Coleman, who plays Ruth in The Burgomaster, has been engaged by the Dearborn Theatre management for the new production which will follow the revival of The Burgomaster in Chicago.

McINTOSH.—Burr McIntosh will retire from Mary Mannering's company in Chicago on Saturday and return to this city to look after his photograph gallery.

GILLETTE.—William Gillette has returned to town and is stopping at the Plaza Hotel.

MORRIS.—Clara Morris has written a play that may be produced in this city next season.

TRACY.—Agnes E. Tracy (Agnes Ethel) last week presented her residence, No. 82 Irving Place, to her niece, Mrs. Agnes R. Henderson.

ROSTAND.—Edmond Rostand has returned to Paris, after spending the Winter at Cambon for his health, that is now much improved. He is making progress with his new play, Le Theatre, in which Sarah Bernhardt, and possibly M. Coquelin, will appear.

WILLIAMS.—Odell Williams has been compelled by an attack of rheumatism to leave the cast of Uncle Tom's Cabin at the Academy of Music, and is recuperating at Mount Clemens, Mich. Frank Hatch has succeeded him as Phineas Fletcher.

BOUCICAULT-VANBRUGH.—The betrothal of Dion Boucicault and Irene Vanbrugh was announced in London last week.

DALY.—Dan Daly is going to London to appear in Tom B. Davis' production of The Whirl of the Town at the New Century Theatre.

CRABTREE.—Lotta Crabtree's pastime nowadays, according to a recent interview, is portrait painting. Miss Crabtree is staying at Belvedere, Cal.

CROSMAN.—Henrietta Crosman has accepted for production next season a play by Evelyn Greenleaf Sutherland.

BURKHART.—Lillian Burkhart, after five years of vaudeville, returns to the legitimate this week, appearing as leading ingenue with Charles Dickson in The Girl We Love at the Amphion Theatre, Brooklyn.

ARTHUR.—Joseph Arthur has brought suit against Colonel J. D. Hopkins, of Chicago, for alleged breach of contract.

LACKAYE.—Wilton Lackaye will resume the role of Uncle Tom in William A. Brady's production of Uncle Tom's Cabin when the company opens in Chicago.

ADAMS.—Maude Adams will produce next season a new play by J. M. Barrie.

REJANE.—Madame Rejane will appear in London this Summer, her season beginning on June 17.

HARVEY.—Martin Harvey, who is to appear at the Herald Square Theatre about Nov. 1, probably will present there the dramatization of Bulwer-Lytton's Rienzi, that he will produce in London next month.

RISTORI.—According to a published report Madame Ristori, who is seventy-five years old, is soon to marry Signor Sasano, Mayor of Turin, Italy, a man much younger than she. Ristori has, through her first marriage, the title of Marquise Capranica del Grillo.

LOFTUS.—Cecilia Loftus was taken with acute indigestion on Thursday, and was unable to reappear last night at Keith's. She probably will rest until the opening of her special tour on June 3.

ABBEY.—Mrs. Henry E. Abbey, who is ill in London, is reported better.

CURRENT AMUSEMENTS.

*Week Ending May 18.*

**Manhattan Borough.**

ALHAMBRA (Third Ave. and 142d St.). Waite Stock in The Fatal Card.

CLEVELAND (Third Ave., nr. 76th St.). The Sapho Burlesquers.

HARLEM OPERA HOUSE (209-211 West 125th St.). Closed Sat. Eve., May 11.

HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.

PROCTOR'S (125th St., nr. Lexington Ave.). Continuous Vaudeville—2.00 to 10.45 p. m., also Mammoth 13 to 24 Times.

CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.

MAJESTIC (Eighth Ave. and 59th St.). Now building.

LION PALACE (58th St., bet. Lexington and Third Aves.). Continuous Vaudeville—2.00 to 10.45 p. m., also Cinderella at School—13 to 24 Times.

CARNEGIE HALL (Seventh Ave. and 57th St.).

COLONIAL (1364 Broadway and 1st 479 West 47th St.). Now building.

NEW YORK (Broadway and 45th St.). The King's Carnival—1st Week—1 to 8 Times.

CRITERION (Broadway and 44th St.). Julia Marlowe in When Knighthood was in Flower—18th Week—122 to 128 Times.

BERKELEY LYCEUM (23 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 4.

REPUBLIC (207-211 West 42d St., adjoining the Victoria). Lovers' Lane—16 plus 3d Week—17 to 24 Times.

AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in The Prisoner of Algiers.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in A Texas Steer.

BROADWAY (Broadway and 41st St.). Closed Sat. Eve., May 11.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.). Diplomacy—5th Week—33 to 40 Times.

METROPOLITAN OPERA HOUSE (Broadway, and 39th Sts.). Closed April 29.

CASINO (Broadway and 39th St.). Florodora—27th Week—204 to 211 Times.

KNICKERBOCKER (Broadway and 38th St.). Closed Mon. Aft., May 6.

HERALD SQUARE (Broadway and 35th St.). Lulu Glaser in The Prima Donna—5th Week—29 to 36 Times.

GARRICK (35th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—15th Week—115 to 122 Times.

HAMMERSTEIN'S DEURY LANE (322-332 West 35th St. and 311-321 West 34th St.). Now building.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville every afternoon and evening.

SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat. Eve., March 23.

MANHATTAN (1285-1287 Broadway). Closed Sat. Eve., April 27.

THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., April 27.

BIJOU (1239 Broadway). Amelia Bingham in The Climbers—18th Week—139 to 146 Times.

WALLACK'S (Broadway and 30th St.). Henrietta Crosman as Mistress Nell—22 plus 82 plus Revival—3d Week—17 to 24 Times.

DALY'S (Broadway and 30th St.). James T. Powers in San Toy—65 plus Revival—11th Week—80 to 87 Times.

WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 20.

COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12.30 to 10.45 p. m. Also The Woman Hater—1 to 12 Times.

GARDEN (Madison Ave. and 27th St.). Under Two Flags—15th Week—112 to 119 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).

MINER'S (212-214 Eighth Ave.). The Innocent Maids.

MADISON SQUARE (24th St., nr. Broadway). William Collier in On the Quiet—14th Week—108 to 115 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 13.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12.30 to 10.45 p. m., also Jack's Uncle, with Niobe—1 to 12 Times.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). 2d week of Anna Held in Papa's Wife.

IRVING PLACE (Southwest cor. 15th St.). Closed Wed. Eve., May 8.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Chauncey Olcott in Sweet Inniscara—Revival—2d Week—9 to 16 Times.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12.00 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.). Uncle Tom's Cabin—11th Week—82 to 89 Times.

TONY PASTOR'S (141-147 East 14th St.). Continuous Vaudeville—12.30 to 11.00 p. m.

DEWEY (126-132 East 14th St.). Rose Sydell's London Belles.

GERMANIA (147 East 8th St.). Adolf Philipp in Der Kartoffel Koenig—5th Week—29 to 35 Times.

LONDON (235-237 Bowery). The European Sensation.

PEOPLE'S (199-203 Bowery). The Hebrew Drama.

MINER'S (163-165 Bowery). The New Henry Company.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

**Borough of Brooklyn.**

ACADEMY OF MUSIC (176 to 194 Montague St.).

PARK (583 Fulton St.). R. S. Spooner Stock in The Two Orphans—14th Week of Season.

HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville every afternoon and evening.

NOVELTY (Bridge Ave. and South 4th St.). Closed Mon. Eve., May 13.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Aubrey Stock in The Charity Ball.

PAYTON (Lee Ave., opposite Taylor St.). Carse Payton Stock in The Charity Ball and A Gilded Fool.

UNIQUE (194-196 Grand St.). Vaudeville.

LYCEUM (Montrose Ave. and Leonard St.). R. S. Wood in The Orphans of New York.

CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in Charlie's Uncle—21st Week of Season.

AMPHION (437-441 Bedford Ave.). Lillian Burkhardt and Charles Dickson—The Girl We Love.

STAR (391-397 Jay St., nr. Fulton St.). The Hot Air Club.

COLUMBIA (Washington, Tillary and Adams Sts.). Ben Hur—4th Week—24 to 31 Times.

GAYETY (Broadway and Middleton St.). Harry Lacy in The Still Alarm.

BIJOU (Smith and Livingston Sts.). Closed Sat. Eve., May 11.

MONTAUK (585-587 Fulton St.). Castle Square Opera Company in Lohengrin and Lucia di Lammermoor.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville every afternoon and evening—W. L. Bissell's Fads and Follies.

ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.). Vaudeville every afternoon and evening.

FOLLY (Graham Ave. and Debevoise St.). Now being completed.

# AT THE THEATRES.

## American—The Prisoner of Algiers.

Romantic drama in four acts, by Frank Lindon. Produced May 13.

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|---|---|
| Edmond Dantes..} Captain Alberte. } | Ralph Stuart |
| Dr. Fontaine | Emile Collins |
| Benedetto | Hardee Kirkland |
| Bertuccio | Herman A. Sheldon |
| Mercedes | Julia Blanc |
| Colonel Danglars | Frank Lindon |
| Sergeant Nevell | A. E. Dexter |
| Corporal McKenna | Thomas J. Keogh |
| Maximillian Morrell | Menifee Johnstone |
| Eugena Danglars | Lotta Linthicum |
| Madame Danglars | Eda Clayton |
| Toinette | Anna Buckley |

A romantic drama, by Frank Lindon, entitled The Prisoner of Algiers, was produced last evening at the American Theatre by the stock company of that playhouse. The "first-night" audience was large, at times it was roused to a high pitch of enthusiasm by the play, and its frequent applause indicated that The Prisoner of Algiers stands a good chance of making a popular success.

The melodrama is divided into a prologue and four acts. It is a sequel to Monte Cristo, having for its central figure Alberte Dantes, son of the long-suffering Edmond. Alberte Dantes inherits from his father a grudge against Danglars. Danglars is the colonel of Alberte's regiment in Algiers. Alberte is in love with the beautiful daughter of Danglars. These things being as they are, there arise many situations of considerable picturesqueness and dramatic strength. After living through them—at times almost miraculously—Alberte wins the woman and goes to live in luxury on the Island of Monte Cristo.

The play affords many opportunities for attractive stage settings and stage pictures. These were well attended to in the production, and whatsoever the play lacked in appeal to intellect was atoned for by its appeal to the eye. The situations were strong for the most part, the action brisk and the story sufficiently entertaining to hold the interest to the end.

Ralph Stuart, as Edmond Dantes in the prologue, and as Captain Alberte in the later scenes, acted with more than his usual vigor and authority. Rarely this season has he had a role in which his talents were displayed to better advantage. Frank Lindon, the author, played Danglars in a heavy, but impressive fashion. Hardee Kirkland was an excellent Benedetto, and Thomas J. Keogh pleased the gallery in the comic role of Corporal McKenna.

Lotta Linthicum, by her splendid enunciation and graceful bearing, made a better character of Eugena Danglars than the dramatist had apparently supplied. Julia Blanc was a capital Mercedes in the prologue, and Anna Buckley was a very acceptable Toinette. The other roles were for the most part in capable hands. Next week, Rip Van Winkle.

## Irving Place—Untreu.

The termination of Helene Odilon's first American engagement and the end of the season at the Irving Place Theatre came simultaneously last Wednesday evening with the presentation of Roberto Bracco's drama, Untreu, and the one-act play, Die Sittliche Forderung. The audience was one of the largest ever assembled in the Irving Place, and its frequent and genuine plaudits proved that the visiting star has won a high place in the esteem of New York's German population. Director Heinrich Conried presented a handsome toilet set to Madame Odilon, and many floral tributes were passed over the footlights to her.

Both of the plays presented had been seen before in New York. Die Sittliche Forderung is familiar to patrons of the Irving Place by several performances this season, while the more important play, Untreu, was prominent in Agnes Sorma's repertoire when she last appeared here. Madame Odilon displayed again the perfect art and the wealth of dramatic temperament that are hers. Like her earlier performances, her last was in every way delightful.

The support given to the star by the members of the regular stock company was excellent. The Irving Place will remain closed until Oct. 1, when Director Conried will begin his next stock company season.

## Murray Hill—A Texas Steer.

The fourth revival of a Hoyt comedy this season by the Henry V. Donnelly Stock company at the Murray Hill Theatre was made yesterday afternoon, when A Texas Steer was presented. The success scored by the other Hoyt plays at this house was repeated. The company appeared to advantage both collectively and individually.

Henry V. Donnelly made much of the small role of Brassy Gall, Esq. his physique and his abundance of unctuous humor suiting the part to a nicety. William Bramwell as Captain Fairleigh Bright gave his usual finished performance. Laura Hope Crew's Bossy was a picturesque and pleasing portrayal. Walter Allen as Maverick Brander was in his element, as the continuous laughter which greeted his efforts testified. Mrs. Brander, as interpreted by Mrs. Barry, was a lifelike characterization. Frances Starr made an enticing Dixie Style in appearance, and her acting of the part was in keeping with her other performances throughout the season. John Westley demonstrated his versatility by a capital rendering of Christopher Columbus, Jr., a negro. William Redmund lent distinction to the character of Colonel K. N. Pepper, and the rest of the long cast was entirely capable.

The scenery and stage settings were adequate, but the performance, although smooth, will no doubt become more spontaneous after several repetitions. Next week, The Merchant of Venice, with Daniel E. Bandmann.

## At Other Playhouses.

ACADEMY.—Uncle Tom Cabin's will terminate its engagement next Saturday night. Souvenirs commemorating the one hundredth performance were distributed last evening.

BIJOU.—The Climbers continues its pecuniary and artistic success. The one hundredth and fiftieth performance will occur May 17.

CASINO.—Florodora appears to have become a fixture.

DALY'S.—San Toy will have its one hundred and fiftieth presentation Friday night.

EMPIRE.—Diplomacy is announced to remain for some time.

FOURTEENTH STREET.—Chauncey Olcott in Sweet Inniscarra has caught the fancy of patrons of this house. He will conclude his five months' engagement May 25.

GARDEN.—Under Two Flags is drawing good houses.

GRAND OPERA HOUSE.—Owing to the success of Anna Held in Papa's Wife, she will continue to be seen this week.

MADISON SQUARE.—The drollery of William Collier in On the Quiet still proves a sufficient factor to draw good audiences.

METROPOLITAN.—The Waite Comedy company continue their Summer season in The Fatal Card.

HERALD SQUARE.—The Prima Donna commenced its final week last night.

REPUBLIC.—Lovers' Lane will end its run May 25.

WALLACK'S.—Henrietta Crosman begins another week of her great success, Mistress Nell.

## SOL SMITH RUSSELL'S CONDITION.

An article in a New York daily newspaper last Saturday stated that the condition of Sol Smith Russell, who has been ill for a long time, was so serious that he might never return to the stage. In direct contradiction to the article, Mr. Russell's manager, Frederick G. Berger, told THE MIRROR'S Washington correspondent yesterday that Mr. Russell is stronger and in better health than at any time since he was taken ill in Chicago a year and a half ago. Mr. Russell has been under the care of Doctor Gardner, and takes daily electrical treatment that has been of wonderful benefit to him. He attends the theatre regularly. When the article referred to was handed to him he was occupying with Mrs. Russell a box at the Lafayette Square Opera House. It may not be advisable for Mr. Russell to undertake the origination of a new part next season, and he may appear only in one of his former plays, but that he will appear is an assured fact, Mr. Berger says, for the tour is already booked, and will begin in September. The report has caused Mr. Russell much annoyance.

## BOLOSSY KIRALFY AND HIS SHOW.

*Photo by Paul Boyer, Paris, France.*

Bolossy Kiralfy, of the famous Kiralfy family, whose name alone conjures up marvelous pictures of scenic magnificence and theatric pageantry to the mind of American theatregoers, arrived in this country ten days ago, after an absence of nearly ten years in Europe. The object of Mr. Kiralfy's return is to present in Buffalo during the season of the Pan-American Exposition his spectacular entertainment, Constantinople, or Revels in the East. He arrived on the *Saxonia*, encumbered with about ten tons of luggage and a company of European singers, dancers, coryphees, specialty people, artists, stage carpenters and electricians, and established his temporary headquarters in Jersey City. There, at the Academy, the rehearsals for Constantinople are now in progress; and there, on a drizzly, damp and disagreeable morning last week, a MIRROR reporter called upon him.

The whole neighborhood was redolent of Kiralfy. At a boarding-house near the theatre a score of chorus people were rehearsing, under the direction of a white-haired old musician, the concerted numbers of Constantinople. Trucks passed by bearing great boxes and trunks upon which the word "Constantinople" was set forth in large letters. On the corners stood groups of lean, long-haired foreigners, whose lips frequently formed the magic word, "Constantinople," and in the theatre itself were dozens of young men and women engaged in practicing the dances that are calculated to make Constantinople as popular in America as it has been abroad.

The reporter passed through the various groups, from the truckmen to the prime donne, until at length he came upon the soul of the show, Mr. Kiralfy himself. Mr. Kiralfy has not aged in the least, to all appearances, since he left this country. He is the same active, shrewd, enthusiastic man that he was at the time of his early successes here, and in making ready for the season at Buffalo he is quite as sanguine, as alert and as energetic as he was in what have come to be called "the old days." While the symmetrical young ladies of the ballet rehearsed their steps on the stage, and while the singers of more or less consequence sang more or less sweetly in the cellar of the Academy and in the boarding-house across the street, Mr. Kiralfy, seated in a canvas-covered proscenium box, talked to THE MIRROR man, as follows:

"I should not have returned to America but for the prospect to duplicate my European success that the Pan-American Exposition offers. There, surely, with the people coming from all parts of the United States there will be opportunities for a grand spectacular production. I have decided to give them the best of what Europe has applauded. Constantinople, or Revels in the East, is, according to the European critics, the greatest of spectacular successes. It includes every form of theatrical entertainment. The plot is dramatic, romantic and humorous. The music, ranging from the most beautiful to the most comic, is of the best. The scenery and costumes, the dances, the pageants, the stage pictures, are the most superb that can be devised. America has seen nothing as yet like Constantinople.

"Yes, I must tell you first of what I have been doing since I left America. Ten years ago, after producing King Solomon here, I went to London. There at the Olympia, a magnificent new building holding twelve thousand spectators, I produced Constantinople. It ran for one year. The English people of all classes came to see it. The Queen heard of it, and wishing to hear more, she requested the Prince and Princess of Wales to witness the performance. They came, together with various members of the royal family and the nobility. During the performance I was requested to appear before the Prince in his box. He complimented me upon the production. 'One of the greatest,' he said, 'that I have ever seen.' I felt proud that I, as an American, had won by the production his admiration.

"The next year, at the Olympic, I produced a second spectacular play called The Orient. It was even more gorgeous than Constantinople. These productions, you must know, were backed by a stock company, as is the custom in England. The average Englishman is speculative. He invests in theatrical undertakings as he would in a bank. The par value of the shares is ordinarily one pound. Some of those one pound theatrical shares are now quoted at seven, some at ten pounds. It is a good system because it permits more daring, or rather, allows more necessary expenditure, than if one man backs the enterprise. The production of Constantinople cost forty thousand pounds. I think that in America this stock company plan might be promoted successfully, if a reliable board of directors could be secured. The profits to be made are enormous, as is shown by the reports of the English companies. Unlike a gold mine, the enterprise is directly under the noses of the investors. As they are conducted in England these stock companies are as solid as banks, and far more productive of profit.

"After a year's run of The Orient in London I took the production on a tour of the Continent, playing in Hamburg, Berlin, Brussels and other cities. In all of these cities special theatres, having uncommonly large stage room, were built for the production. Success met us with open arms everywhere.

"I was in Paris when I determined to bring the production to America. I had weighed the chances for success against those other chances and had decided to come. I was stopping at the Hotel Terminal. One morning I was awakened by the sound of a beautiful voice, singing. Through the day I heard the beautiful voice, coming from a room above my own. I thought, 'This voice should be heard in the American production of Constantinople.' Day after day I listened to the voice, enraptured, not knowing from whose lips it came. Finally I inquired of the servants. They said, 'The voice is the voice of Mademoiselle De Laguy.' I sent my card to her. She granted me an interview. I found her face as beautiful as her voice. I made an offer to her to sing in Constantinople. She refused it. Again, from the window of my room, I listened to her voice. I made another, a greater offer. She accepted. She will appear in Constantinople in Buffalo.

"Mademoiselle De Laguy is of a family that is counted among the foremost of France. She is of the royal family. She studied music contrary to the wishes of her relatives, won the first prize at Lyons, and has had many offers to appear in opera from many impresarios, but has refused most of them. I have written a part for her in Constantinople. It is the role of a fairy, Protecta. She dominates the play. Her music, written by Paula Giiorza, is extraordinarily beautiful.

"Paula Giiorza, the composer of the music for Constantinople and The Orient, is a musician of note in Europe. He has written seventy-two great works. I have been long associated with him, and he has consented to come to America to direct the production of Constantinople at the New Teck Theatre in Buffalo.

"Constantinople is in three acts, and has six scenes, of which two of the most magnificent are taken from The Orient. The scenery is the work of Amable and Gardy, of the Grand Opera House, Paris, and Dubosq, of the Theatre Royal, Brussels. The costumes and armor are from the studios of Wilhelm, of London, and Edel, of Paris. Really, truly the costumes that I have brought to America are the finest to be had. They will surpass anything yet seen on the American stage.

"Among the artists that I have brought over are the prime donne, Mlle. Farina, Mlle. Vergenta, and Mlle. Manzzi, of the Empire Theatre, London, and La Scala, Milan; the Jolly British Girls, eight in number, and the famous Mazetti family. There will be nearly four hundred stage people employed in the production.

"Possibly, when we are through at Buffalo, we will appear in New York and other large American cities. But of that I cannot speak definitely as yet."

## OPERA AT LION PALACE.

The Summer season of opera at Lion Palace is drawing good audiences. Last week The Mikado was sung by a cast including Ed. Smith, George Mitchell, Warwick Ganor, Minnie Jarbeau, Hattie Arnold, Miss Kingsbury, Miss Hould and Charles Wallace. The current bill is The Mascot.

## REFLECTIONS.

The Prince of the World, a play by Hal Reid, will be produced for the first time in this city at the Murray Hill Theatre, week of June 3, with the author in the cast.

Carl Hermann has sued the Rev. James A. Kelly, of St. Michael's Roman Catholic Church, Jersey City, and others, for royalties on the production of a play entitled Home Comforts, given by the defendants recently. Mr. Hermann claims that Home Comforts is really All the Comforts of Home, to which he holds the rights.

The Brixton Burglary, that comes to the Herald Square next Monday, was produced at Albany, N. Y., last evening.

The Theatrical Legal Aid Society of New York City was incorporated at Albany, N. Y., May 9. The directors are Isaac E. Brown, Joseph Nathan, Abram Davis, Everett J. Evans, and Charles Levy, who gave this city as their residence.

Lee Shubert and Jesse L. Oberdorfer will sail for Europe on Wednesday.

A. W. Dingwall has returned from Old Point Comfort completely restored to health, and was at his desk in the Broadway Theatre yesterday.

Claxton Wilstach is back in town, after a season in advance of The Princess Chic.

Margaret Mayo is one of the many Under Two Flag dramatists. Her dramatization was acted recently by the Valentine Stock company at Syracuse, where it made a decided hit. Miss Mayo's play was written before the Paul Potter version was made, and it appears to be the better of the two. Miss Mayo, who is a member of the Arizona company, is the author of a recently published book on astrological subjects.

Daily newspapers in this city recently announced the death of Thomas F. Keirns. As a matter of fact, Mr. Keirns is in Colorado, regaining his health. He writes THE MIRROR that he is feeling better than at any time since he gave up acting temporarily and sought recuperation in the West.

Amy Lee returned yesterday (Monday) from her tour in Human Spiders. She has been engaged to play a special engagement of one week, beginning May 27, at the Girard Avenue Theatre, Philadelphia.

Margaret Walker made her last appearance in the Florodora double sextette at the Casino last evening on the eve of her departure for Europe. After the play she entertained her fellow sextetters at supper at Sherry's.

Thomas Terriss, who bears a marked resemblance to his father, the late William Terriss, is praised for his acting as Benoire in A Royal Necklace with Mrs. Langtry at the Imperial Theatre, in London.

Ed R. Salter, business manager of the Broadhurst Brothers' enterprises, returned last Saturday from Chicago, where he went to witness the first performance of A Fixed Race, in which Lottie Williams Salter plays the star role.

The annual meeting of the Actors' Society will take place on June 6. The preliminary meeting, for the nomination of candidates, will be held at the Berkeley Lyceum on Tuesday, May 21, at eleven o'clock in the morning.

Rose Eytinge, whose entertaining reminiscences published in THE MIRROR have attracted much attention, will devote much of her time in the internal between seasons to instruction in acting, at 214 West Eighty-third Street. Miss Eytinge prepares pupils for the stage, pulpit, platform, or parlor, and her record as an actress is a criterion of her ability as a teacher.

Arthur Sidman's trial tour in his own new play, York State Folks, will close at Taunton, Mass., on May 16. Beginning in Philadelphia next week, he and Mrs. Sidman will play a five weeks' farewell vaudeville engagement over the Keith circuit. Then they will put in the Summer up-State seeking props for next season's production of the play, which has proved highly successful in trial.

## THE STOCK COMPANIES.

Another contingent of F. F. Proctor's Stock company was seen at the Palace last week in Confusion and In Honor Bound, giving an especially good performance of the former play and a representation not so good of the latter. In Confusion there were meritorious impersonations by Wallace Erskine as Mumbleford, Harry W. Rich as Blizzard, Sumner Gard as James, Alison Skipworth as Rose, Mathilde Deshon as Lucretia, and Margery Bonney as Maria. Others in the cast were Frank Kendrick, Albert Sidney Howson, Robert Deshon, and Julie Marie Taylor. Arthur Maitland, Edwin Brewster, Alison Skipworth, and Frances Dennison made up the cast of In Honor Bound. Down at the Twenty-third Street still another division of Mr. Proctor's company revived Woolson Morse's musical comedy, Cinderella at School, last done in New York by De Wolf Hopper about eight years ago in a somewhat rejuvenated form under title of Dr. Syntax. It is an old-fashioned sort of entertainment; no noticeable effort had been made to bring it up to date at Proctor's, and the performance was in no way notable. Tom Hadaway, generally a competent comedian, did not do much with the role of Syntax; Viola Fortescue was an acceptable Merope, and Bessie Fairbairn was clever as Zenobia. The others in the cast were Bertram Godfrey, Lovett Fraser, Henry Stanley, Robert J. Ward, Charles Wallace, Margaret Bland, Florence Leslie, Charlotte Ashton, Lotta Hyde, Bernadette Bartlett, Helen Gray, Carrie Lambert, Theresa Powers, Nellie Francis, Blanche Allstat, Paula Latell, and Queenie May. The mounting and costumes were of fair sort, but the stage was not well handled.

At Corse Payton's Theatre, Brooklyn, Mr. Payton's road company was seen last week in Woman Against Woman. The company is not the equal of the theatre's regular stock. The best performance was that of Richard P. Crolius as Phil Tressider. Mrs. A. J. Sharpley was a fair Deborah Barton. Edna Earlie Linden as Bessie Barton was satisfactory, as was Will D. Corbett as John Tressider. The supper scene in the second act was given with almost Herne-like realism. Allen Demond was a sympathetic Sir Henry Chesterton. The work of the others ranged from fair to poor. Yesterday the stock company returned and will divide the week between Hazel Kirke and A Gilded Fool.

At the Park Theatre the Spooner Stock company presented Because She Loved Him So last week. The performance, as a whole, compared favorably with the original production. Augustus Phillips invested the role of Oliver West with a quiet humor peculiarly his own that was delightful. Edna May Spooner proved her versatility by her capital performance of Gertrude West. George Henry Trader won many laughs by his buoyant comedy. Robert Ransom was an excellent John Weatherby, and Olive Grove a fair Mrs. Weatherby. Rita Villars, a new acquisition to the company, gave an excellent character bit as Margaret. Helen Nixon was an alluring Donna Adelina Gonzales, and Edwin H. Curtis a satisfactory Rev. Lyman Langley. The rest of the company was capable and the mountings were in notably good taste. Cecil Spooner's talents were wasted on the small role of Julie Langley, but in her specialty she scored heavily with some difficult toe dancing. Claude Thardo varied his act by singing in white, instead of black-face. The audiences were very large. This week, Kate Claxton's version of The Two Orphans.

Whose Baby Are You? was the offering of the Baker Stock company at the Criterion Theatre last week. Charles Hanford as Walter Mylton played with snap and vim. Edith Ellis Baker as Gladys Penfield displayed all the sweetness and grace that have established her as a favorite at this house. Her acting was artistic and effective. Alphonz Ethier was successful in an uncongenial role, and Edward M. Ellis as the German Baron did clever work. Others in the cast worthy of mention were H. J. Thomas, George C. Robinson, F. D. Livingston, George Brooks, Eleanor Worthington, Edytha Ketchum and Ida A. Thomas. Specialties were introduced between the acts by Georgie Lingard, skipping-rope dancer, and Willard Reed, musical comedian. Charley's Uncle is the current offering.

Among the leading members of the Aubrey Stock company at the Grand Opera House are Esther Lyon, Bertha Welby, Robert McWade, Virginia Trescott, and Julia Varney.

Franklyn Ritchie has been specially engaged as leading man for the Aubrey Stock company at the Grand Opera.

Harry Wedgwood Nowell, who closed with Whitney and Knowles' Quo Vadis recently, was immediately engaged for the Aubrey Stock company's Summer season at Worcester, Mass.

The stock company at the Baker Theatre, Rochester, N. Y., began an indefinite season on May 6 with The Fatal Card. M. L. Alsop and Amelia Gardiner in the leading roles won immediate favor. Henry Suhumer scored a distinct hit as Harry Burgess, and James Cooper gave a strong performance of George Marrable. Another excellent performance was given by A. C. Henderson as Jim Dixon. Van Dyke Brooke, Townsend Irwin, Carter Weaver and Misses Bryer, Aubrey and McKay completed an excellent cast.

The Eugene Ormonde Stock company opened at the Bastable Theatre, Syracuse, in The Senator, May 6. Mr. Ormonde in the title-role received an ovation, while Olive Oliver as Mrs. Hillary created a most favorable impression. William Masson, an old favorite, and Roy Atwell were both warmly welcomed. The remainder of the cast was unusually good. The production, under the direction of Walter S. Craven, was excellent. Good business has ruled. This week, The School for Scandal.

William C. Masson's performance of Sharpless in The Senator with the Ormonde Stock company, last week, won much praise from every critic in that city.

The Criterion Stock company at the Academy of Music, Newport News, Va., is playing to encouraging business. Eleanore Browning is featured as leading woman, and the Newport newspapers praise her work highly. Clyde Hess is leading man. He and Carl Stockdale, who is playing heavies and light comedy, are highly spoken of, as is Warren F. Hill, the stage director and comedian. W. H. Harvey, Otto Hoffman, Claude Gilbert, Mrs. Emelie Hess, Rose Bernard, Pauline Rona, and Lucile Dyre, are all doing good work. The company is putting on two plays a week, and up to thus far The Lost Paradise, Arabian Nights, Michael Strogoff, Turned Up, The Wages of Sin, and Old Glory have been produced. This week an elaborate production of Sapho is the bill.

Mortimer Snow, supported by Jacobs' Theatre Stock company, opened its Summer season of sixteen weeks at Harmanus Lyceum, Albany, N. Y., May 6, to a large house. The opening play was The Charity Ball. Mr. Snow added new laurels to his already excellent reputation by his quiet and dignified performance of John Van Buren. Earle Browne gave a fine rendering of Dick Van Buren. William Tooker upheld his good reputation of last season. Leslie Morosco was all that could be desired. Grace Franklyn Lynch gave a splendid performance and dressed beautifully as Ann Curger. So also did Beatrice Ingram as Bess, Rachel Crown as Phyllis, Eleanor La Salle as Mrs. De Peyster, and Mina Gleason as Angel. This week, Shenandoah is the bill. Next week, Nell Gwynn.

The Boyle Stock company closed a successful season of thirty-four weeks at Nashville, Tenn., May 4. At the final performances hearty farewells and many presents were given to the players. Morris McHugh had a benefit April 30, when his friends presented him with a handsome gold watch and chain. Anna Hollinger played to the two largest houses of the season at her benefit, May 3. She was presented with a diamond ring and a costly sunburst. The company left for Atlanta, Ga., May 6, where they opened a Summer season yesterday in Lady Windermere's Fan.

The Alice Irving Stock company will open May 16 at the Columbia Theatre, Paterson, N. J., for a ten weeks' season. A. L. Beebe is manager, and F. D. Coyle business-manager. The company includes Priestly Morrison, stage director; Harry G. Keenan, F. W. Barnard, William R. Healey, Joe Murphy, Will Burnett, Maud Sheridan, Helen Desmond, Mary Horne and Alice Irving.

Melbourne MacDowell opened with the Thanhouser company, Milwaukee, last week as stock star in productions of Fanny Davenport's Sardou plays. Cleopatra was the first bill, and Mr. MacDowell scored heavily as Antony, while Grace Mae Lamkin shared the honors as Cleopatra.

Robert Dronet will not be leading man in Janice Meredith next season. Although Manager McKee offered him a re-engagement for two years with Miss Mannering, Mr. Dronet prefers to be associated with new parts. He will be featured in a special engagement in St. Paul, supported by the Criterion Stock company, opening at the Metropolitan Opera House on June 10.

Robert Wayne and Lena Hill will be married June 3 at Miss Hill's home, Owensboro, Ky. Mr. Wayne has been leading man of the Meffert Stock company, Louisville, the past season, and next season he will fill a like position with the Hopkins Stock company, Memphis, Tenn. Miss Hill is prominent in Kentucky society. The bridal pair will summer at Old Orchard Beach, Me.

Percy Haswell has resigned from the Lafayette Square Stock company, as the dislocated shoulder she sustained by being thrown from her horse while playing Cigarette in the company's production of Under Two Flags recently compels her retirement from the stage until next season.

Kate Blanke, manager, stage director and leading woman of the Valentine Stock company, Syracuse, suffered last week from a sprained ankle, sustained by slipping on the street. The injury kept her out of the cast of Under Two Flags for several days.

Dorrington Kendal-Grimston, son of Mr. and Mrs. W. H. Kendal, who came to this country last week to search for his sister Ethel, has ben engaged for the F. F. Proctor Stock company.

William V. Mong will open on May 27 with the Boyd Theatre Stock company, Omaha, in Friends.

Bartley McCullum closed his season with 'Way Down East on Saturday, and will arrive in town Tuesday to engage people for his Summer Stock company at Cape College, Me.

J. Sydney Macy is stage director of Waite's Stock company at the Metropolis Theatre.

Mrs. T. J. Boyle will manage stock companies at Atlanta, Ga., and Birmingham, Ala., next season. Her Nashville Stock company is now playing a Summer engagement at Atlanta.

The Pike Theatre Stock company, of Cincinnati, will appear in that city for but twenty weeks next season. The remainder of the season the Castle Square Opera company will appear at the Pike.

Reports from Milwaukee are to the effect that Daisy Lovering, who is playing ingenue roles with the Thanhouser Stock company, is making a success of everything she undertakes. Her Cigarette in Under Two Flags is said to have been especially praiseworthy. The recent production of Oliver Twist, in which she played Oliver, was under her stage management, and it is said the curtain went down on the last act of the play on the opening night precisely on time—the first time in the history of the house that a play ended on time on the first night of the production.

Minnie Radcliffe, who was engaged by telegraph on two days' notice to succeed Percy Haswell as leading woman of the Lafayette Square Stock company, Washington, owing to Miss Haswell's accident, has won emphatic success in Rosedale and Miss Hobbs, and will continue with the company.

Theodore Hamilton has resigned from the Giffen Stock company, Richmond, Va., and returned to New York.

Kenyon Bishop has been engaged for F. F. Proctor's Stock company.

Violet Rand has joined the Summer stock company at Toledo, O.

Eleanor Carey has joined the stock company at the Empire Theatre.

The stock company at the New Century Theatre, Newark, N. J., closed its season on May 11.

Rose Stuart has gone to Pittsburg, Pa., to join the Grand Opera House Stock company. Miss Stuart has been successful this season with the stock company at the Murray Hill Theatre.

## NO PRESIDENT ELECTED AT P. W. L.

The Professional Woman's League held its annual election at the club rooms yesterday, but did not succeed in electing a president. There were two candidates for the office, Mrs. Edwin Knowles and Mrs. Edwin Arden, but a number of defective ballots, that had to be thrown out, prevented either from obtaining a majority. As a result, a special election for president will be held in the near future. It is reported that but for the defective ballots Mrs. Knowles would have been successful.

The League was in a ferment of excitement all day yesterday. Up to the opening of the election Mrs. Arden was the only candidate, Mrs. A. M. Palmer and Amelia Bingham, who also were proposed in the nominating ballot, having withdrawn. It was generally known, however, that the Palmer party would name a candidate in opposition, and there was no surprise when Mrs. Knowles was nominated from the floor yesterday morning. Strangely enough, Mrs. Knowles, this time the candidate of the Palmerites, was at the last presidential election, two years ago, Mrs. Palmer's opponent in the race for the office. Mrs. Arden was at that time the successful nominee for treasurer. However, old scores had apparently been forgotten, for the Palmerites electioneered industriously for Mrs. Knowles. Mrs. Arden's supporters, too, worked equally hard, and the League had the liveliest election in its history.

At a late hour last evening the tellers had not completed the count of the votes for the other candidates. The officers voted for included six vice-presidents, secretaries, treasurer and assistant treasurer, auditor and directors.

## THE KING'S CARNIVAL.

At the New York Theatre last evening a crowded house greeted the initial performance of The King's Carnival, a new burlesque review by Sydney Rosenfeld, with music by A. Baldwin Sloane.

The thread of plot is made up chiefly of sundry burlesques upon current plays of cast serious and otherwise. The first scene shows the palace of King Philip of Spain, and herein are In the Palace of the King and When Knighthood was in Flower much mixed up, for Henry VIII of England arrives with Mary Tudor, whom the pair of kings decide to marry off to Don John. But Don John is in love with Dolores, now of Florodora and anon of Under Two Flags. What else there was of plot was quite unimportant, although a trace of The Climbers should be noted.

Owing to the late hour at which the review went on, further note of it is deferred.

## SAID TO THE MIRROR.

THE FLINTS: "Kindly contradict the statement that we were not permitted to give our exhibition of hypnotism at Madison, Wis. We were only refused permission to put a subject into a twenty-four hour sleep in a store window, the Mayor believing that the demonstration would draw a crowd large enough to block the street. We appeared at the Madison Theatre for a week."

CORSE PAYTON: "The mention made in THE MIRROR'S Brooklyn letter of vaudeville between the acts of Romeo and Juliet at my Brooklyn theatre, week of April 22, was an error. We have not had vaudeville for several months."

J. J. SPIES: "In THE MIRROR last week I saw it stated that R. L. Giffen, who is to manage a company in Richmond, Va., this Summer, visited all the first-class agents in this city looking for a juvenile man. I can find a juvenile man for any reputable manager."

FRANK BASE: "Kindly state that I have not been engaged for the Eugenie Blair Stock company, Cleveland, as reported, but will be with the Baker Theatre Stock company, Rochester, this Summer."

W. J. LAWRENCE, Belfast, Ireland: "The two unnamed individuals in the portrait of The Two Roses company, published in THE MIRROR recently, have been identified by W. Lestocq, in *The Sketch*. Without pointing out which is which, he says: 'One is James Aden, who was with Sir Henry Irving until recently and is still alive, and the other is C. H. Brown, the business-manager, who went in that capacity to the Vaudeville when Mr. Smale left there to join H. J. Montague at the Globe.'"

J. L. ASHTON: "My dramatization of Ouida's novel, "Strathmore," was called in THE MIRROR of recent date The Way of the World. It should be The Way of the Transgressor."

## OBITUARY.

Willis Oscar Hall, professionally known as O. W., or "Ott" Hall, a well-known eccentric acrobatic comedian, died of heart failure on May 6 at the home of his mother, Mrs. J. A. Hall, in Vinita, Cherokee Nation, Indian Territory, aged thirty-five years. He had been in poor health for nearly two years, but the final collapse was due to an illness which overtook him on the evening before his death. He was the husband of Josie Winters, and a brother of Jessie Mae and Blanche Hall, and had established himself as a favorite through his work as the Private in Hoyt's A Milk White Flag, also with Eddie Foy, Murray and Mack, and other companies, and in vaudeville. Interment was made at Vinita, under the auspices of the local lodge of the Knights of Pythias.

George W. Bell, who was connected with the old National Theatre, Boston, twenty-five years ago, died at the home of his daughter in that city last week, aged seventy-seven years. He worked at the first Globe Theatre until the fire of 1873, and for twenty years was a stage hand with the Boston Museum. The funeral services at the residence of his daughter in Roxbury yesterday were conducted by Rev. Christopher R. Eliot. Many theatrical people attended. The burial was in the Odd Fellows' Lot at Mount Hope.

George E. Kellogg, father of Clara Louisa Kellogg (Mrs. Carl Strakosch), died at New Hartford, Conn., on May 6. He was eighty-three years old and was famous as an inventor. Mr. and Mrs. Strakosch were on the ocean returning from a European trip when Mr. Kellogg passed away.

Mrs. M. F. Kennark, mother of Jane Kennark, died at her residence in Kansas City, Mo., April 27, after a long illness. She was seventy-one years old.

## LETTERS TO THE EDITOR.

### Fraser Appeals.

NEW YORK, May 10, 1901.

*To the Editor of The Dramatic Mirror:*

SIR.—My attention has been called to an unconscious error of Ian Maclaren's which, in this week's issue, in the Usher column, says that my adverse decision at the hands of Judge Kohlsaat in Chicago makes for the protection of dramatic property. He adds that if Judge Kohlsaat is sustained by the higher courts his decision will stand as a precedent to pirate and a discouragement to honest authors who buy copyrights with a view to their legitimate use.

Believing that the people of New York, New Jersey and the United States know what they were doing in vesting in the Frohmans, Platt Renting Company all the rights of publication of Barrie's "The Little Minister," I purchased from the said corporation the exclusive right of publication on the stage of the said novel.

Judge Kohlsaat decides that the copyright granted on the novel Oct. 14, 1891, was not a valid copyright. In this I disagree with him and have made an appeal to the United States Court of Appeals, giving the bond demanded by the court.

My contention is that Mr. Barrie, after having sold all his rights of publication in the United States and Canada, deliberately pirated his own novel by making a dramatization forbidden by the copyright law of 1891. At the time that Mr. Frohman's production of The Little Minister was first put on, one of the receivers, Andrew Forbes, applied to the judges for leave to bring suit in injunction to stop the performance. The judges saw fit to refuse this application, on the ground that they must conserve the entire estate, and therefore must not go into a speculative lawsuit, which might possibly have an adverse decision. It will, therefore, be seen that Mr. Barrie's alleged piracy did not go entirely unchallenged.

The opinion rendered by Judge Kohlsaat gives me an absolute right to produce my version of The Little Minister, and therefore no embarrassment can come to any manager who has played or will in the future play my version of the story. You will therefore see the great injustice that has been done me in the Usher column, and I trust you will correct the mistake in the next issue of THE MIRROR.

Yours very truly,
JOHN ARTHUR FRASER.

### He Knows the Profession.

AKRON, O., May 3, 1901.

*To the Editor of the Dramatic Mirror:*

SIR.—I have just read the very able article of Julian Magnus in your issue of May 4, and wish to say I verily believe everything as stated by him.

I was somewhat surprised to think that a man of Mr. Munsey's standing would allow such an article to be published in his magazine, in view of the fact that he reaps such a large revenue from the dramatic profession. I have come in contact with a number of theatrical people in the last four years, and I have only words of the highest praise for them.

As a class, the people who have made the theatre a life study show finer feelings of human nature than those of any other calling.

They are the first to assist a fellow being in distress, even though it takes their last dollar. Where do you find such a noble charity in any class outside of the profession?

I am glad to see the spell which has been hanging over the theatre and its people, like a mist as it were, gradually fading away.

I remain, Yours respectfully,
C. C. MCCUE.

## MATTERS OF FACT.

Jules Murry's offices in this city are uncommonly busy just now, active preparations being in progress for the several attractions that Mr. Murry will manage next season. They include Lewis Morrison in a new production of Faust, Lost River, with all the original scenery and effects, and Vermont, a new play by Charles Barnard, with Archie Boyd as the star.

A preparation to keep the hair in curl, styled Curlo-O, has been placed on the market by the Eugenie Preparation Co., 56 New Street, New York. A sample package will be sent for 25 cents.

Thomas E. Shea wants people who have had stock and repertoire experience.

Musicians of every description, particularly performers on novelty musical instruments, are wanted by George R. Stebbins, 427 Granite Building, Rochester, N. Y.

An established repertoire company, with time all booked, is offered for sale, including right to use the present owner's name and printing, by "Repertoire," care this office.

Leslie Bingham's work as Lucy continues a pleasing feature of The Dairy Farm's run in Philadelphia. The play is now in its sixth week at the Walnut Street Theatre.

Bennett's Dramatic Exchange now occupies more spacious quarters in the Grand Opera House Building, suites 32 and 33, Chicago. Manager A. Milo Bennett has increased his facilities for handling manuscript plays, and his list now comprises several hundred royalty plays. He is making a specialty of contracting refined vaudeville bills for club and drawing room work.

"Robert Mantell's engagement at the Toronto Opera House, Toronto," says Manager M. W. Hanley, "is a record one in the theatrical history of that city. For two weeks he has played to the capacity in The Dagger and the Cross, and A Secret Warrant, and the requests made to Manager Small by patrons that Monbars be revived were so numerous that I decided to remain another week. This is the first time that an engagement of a traveling company has exceeded two weeks in Toronto, and judging by the manner in which the seats are taken up, it is more than likely that the engagement will be further extended. Toronto is evidently a Mantell town, for this is the second visit of the company this season."

William Bechtel has made a hit as the German music teacher in Carl Carlson with Arthur Donaldson.

James F. Dolan warns local managers against piratical presentations of his comedy, A High-Toned Burglar, or the use of his paper by any traveling company. He is the sole owner of A High-Toned Burglar, and has not authorized the use of it or any portion of it.

Charles H. Clarke has closed his season and has taken offices in the Broadway Theatre Building as representative of Clarence M. Brune during Mr. Brune's absence in Europe.

T. H. Wignett has leased A Woman's Redemption to Dick Ferris, and New York Day by Day to Little Irene Myers for next season.

Charles N. Lum, who has been credited with good performances as Arthur Lowe in A Stranger in a Strange Land, is back in town stopping at the Criterion Hotel.

Josh E. Ogden, who has had a prosperous season with the Woonsocket Opera House, has secured that theatre for the next five years.

The season of Ole Olson having closed Gray and Gillingwater are at their offices in this city completing preparations for their production next season of Hunting for Hawkins.

Cooper and Arndt, in The Dress Rehearsal, a nineteen-minute singing sketch, are open for parks for the Summer and high-class combinations for next season.

## Married.

BRADLEY—GORMAN—Bryce Gray Bradley and Evelyn Maude Gorman, at Bridgeport, Conn., May 7.

ELTON—HARRISON—George William Elton and Adele Florence Fanning Harrison, at East Melbourne, Australia, March 20.

JEFFERSON—MACDONALD—William Winter Jefferson and Christie MacDonald, at Buzzard's Bay, Mass., May 12.

KEMPSHALL—STARK—George H. Kempshall and Bertha Stark, at Portage, Wis., May 6.

MORRISON—HOWE—Priestly Morrison and Mary Howe, on April 30.

## Died.

BELL—George W. Bell, [illegible] Mass., aged 77 years.

HALL—Willis [illegible] Hall, [illegible] Falls, at Vinita, Cherokee [illegible], May 6.

KELLOGG—George E. [illegible], Hartford, Conn., May [illegible], aged 83.

KENNARK—M[illegible] at Kansas City, Mo., April 27.

O'[illegible]—[illegible] at Carbondale, Pa., May 6.

## THEATRES AND MUSIC HALLS.

### Tony Pastor's.

Mr. and Mrs. Mark Murphy are the topliners in The Seventh Son. The list includes Belle Stewart, Julian Rose, Tenley and Simonds, Fiske and McDonough, Ascott and Eddie, Louie Dacre, Jeanette and Shaw, Mack and Elliott, Collins and Collins, Rice Brothers, the Gregsons, Fred D. Walker, the Zenos, and the vitagraph.

### Keith's Union Square.

The week's bill is led by the Beaux and Belles Octette and includes the Craggs, Mary Dupont and company, Buchman and Adelle, Crawford and Stanley, Belle Davis, Ward and Curran, Willis Family, Mr. and Mrs. Kelcy, Brooks Brothers, Ramsdell and Arnold, the Craigs, Edward J. Boyle, the stereopticon, and the biograph.

### Proctor's Twenty-third Street.

Niobe was produced yesterday by the Proctor Stock company. Dorrington Kendal-Grimston, son of Mr. and Mrs. Kendal, appeared in the farce. Jack's Uncle served as a curtain-raiser, and variety specialties were given by Jess Dandy, Allen J. Shaw and others. Next Monday's change brings Dr. Bill and Sunset to this theatre.

### Proctor's Fifth Avenue.

The Woman-Hater served to introduce Mr. Proctor's Stock company yesterday to Broadway's continuous performance. The variety features were George W. Monroe, J. K. Murray, and Clara Lane, Lillie Western, Clemart, and others. Next week, The Guv'nor.

### Proctor's Palace.

Cinderella at School has moved uptown for the week. A big theatre party of members of the Camera Club attended last night's performance in honor of their fellow member, Tom Hadaway, who played Syntax. The variety specialties included J. H. Maccann and the Mathieus. Next Monday, Niobe.

### Proctor's 125th Street.

The stock company showed Confusion and In Honor Bound. Max Cincinnati, Musical Dale, and the Althea Twins were in the olio. Cinderella at School next week:

### Koster and Bial's.

After a fortnight of opera this house returns to vaudeville, the present bill being directed by Wright Huntington. In the list are Fred Hallen and Molly Fuller, the Finneys, Wright Huntington and company, George Thatcher, Kelly and Ashby, Almont and Dumont, Max Waldon, Rialta, Dorothy Drew, Mamie Remington, Everett Trio, and Nellie V. Nichols.

### Hurtig and Seamon's.

The list is headed by Joseph Hart and Carrie De Mar in Dr. Chauncey's Visit. Melville and Stetson, Foy and Clark, three Lelliotts, Mazuz and Mazett, Girard Leon's donkeys, and Joe Bonnell are other features.

## THE BURLESQUE HOUSES.

DEWEY.—Rose Sydell's London Belles are doing the honors this week, offering a brace of bright burlesques and a capital olio led by the four Nelson Sisters, and should do a land office business.

MINER'S BOWERY.—The new Henry Burlesque company are billed for the week.

LONDON.—The European Sensation will be the entertainment for the present week.

MINER'S EIGHTH AVENUE.—Clifford and Dixon's Innocent Maids have moved over from the Bowery for six days.

OLYMPIC.—The Sapho Burlesquers are the announcement.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Nat M. Wills returned for another week here and ran away with all kinds of laughs and enthusiastic approval. His rapid and ridiculous monologue proved immensely popular with the clients, and people lost count in trying to remember the number of his many encores. Hilda Thomas and Lou Hall blew back to town in The Lone Star, which goes well enough in spite of its distinctly bad ending. Emmonds, Emerson and Emmonds were others to return to the metropolis in their laughable sketch, The Tourists. Harry C. Stanley and Doris Wilson were seen once more in their familiar and favorite act, Before the Ball, scoring happily. Fox and Foxie ran well in favor, too, the little dog, Foxie, making himself highly popular and proving a clever partner to the equilibristic clown. McBride and Goodrich acted and sang fairly and danced much better. Harry McBride might not hurt appearances by removing his hat in an interior scene. Mr. and Mrs. Stuart Barrow made shadowgraphs and smoke pictures with marked success and were heartily received. Others were the two Cyrenes, Stevenson, Brooks Brothers, Denves' marionettes, Lou Wells, Keene, and the vitagraph. Big business.

KEITH'S UNION SQUARE.—Cissy, lately Cecilia, erstwhile Cissie, Loftus returned to the scene of her recent direful Napoleonic play production and offered her incomparable imitations that are so much better and cleverer than would be most any sort of part that she could play. It is doubtful, moreover, if her imitations ever met a more hearty and gleeful reception, and certain it is that Miss Loftus never looked so well before. She lent her kindly faculty of mimicry to the imitating of Camille D'Arville, Fay Templeton, Marie Dressler, May Irwin, Dan Daly, Letty Lind, and Sarah Bernhardt, all widely differing and all excellent. Harry Gilfoil was next in favor with his memorable impersonation of the giddy baron in A Stranger in New York and his remarkable series of reproductions of all kinds and classes of wild, weird sounds, as well as his highly artistic whistling. He got repeated recalls and more than earned them. Clayton White and Marie Stuart, assisted by Belle D'Arcy, offered the long-drawn-out sketch, Dickey, which used to be called The Waldorf-Metropole Episode, and which but for Mr. White's admirable work in two somewhat unlike roles, was mostly in exceedingly bad taste and quite inexcusable. Mr. White is a clever character actor, and whereas he greatly overdoes his portrait of the tough athletic instructor, he offers as the Tammany politician a truly fine sketch of a real type only too well known in this grand city. Miss Stuart is noisy and clumsy as Dickey and should refrain from superfluous and inelegant asides to the occupants of stage boxes, a form of gaity which, it had been supposed, was proscribed at Keith's. Miss D'Arcy was a capable assistant and the act was prettily staged. Mr. and Mrs. Edwin Milton Royle (Selena Fetter Royle) put on Captain Impudence with its regulation prosperity, and were acceptably assisted by Miss Foster and Seth Smith. Galetti's monkeys, most excellent comedians, scored prodigiously in their hilarious exploits and kept the house in roars of laughter. Vernon ventriloquized valiantly, vouchsafing a vanquishing voice of volubility. The Willis Family once more rejoiced the town by their neat, artistic musical act. Mr. and Mrs. De Montval sang pleasingly, the Herald Square Quartette retailed melody and comedy, and the others were Barney and Kelly, Trask and Gladden, Hill and Whitaker, Russell and Levan, Arvello, the stereopticon and the biograph. Business good.

PROCTOR'S FIFTH AVENUE.—Large audiences were attracted by the last week of the long and highly successful run of Madame Butterfly, which went as well as it did at its initial presentation here and won rounds of applause. Pilar Morin played the title part better than ever before, and a creditable performance was given by Lewis McCord, who appeared in the role of the consul, in which Claude Gillingwater had made such a hit. Another change in the cast was the appearance of Westropp Saunders in Mr. McCord's former role, Yamadori, and he was well received. Joseph Hart and Carrie De Mar stayed for a second week and revived their lively, ever welcome sketch, Dr. Chauncey's Visit, which was hugely enjoyed, of course. Clifford and Huth sang and danced successfully, Prelle's dogs exhibited their extraordinary line of intelligence, the Mathieus juggled dexterously, and J. H. Maccann offered his capital musical specialties. Others were the Chamberlins, Howard and Linder, the travel views, and the kaustechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—Still another section of F. F. Proctor's stock company appeared for the first time last week, presenting the late Woolson Morse's musical comedy, Cinderella at School, which performance is noted in another column. The vaudeville numbers were led by Max Cincinnati, who did a clever but not an original juggling act. He used almost entirely the tricks shown here before by Kara, Drawee, and Montell. These were well done and scored successfully, yet would have been better liked if less imitative. Lillie Western contributed her always enjoyable musical act, which went as well if not even better than ever. She collected a large share of the favor. The Doherty Sisters were applauded for their neat and sprightly turn. Tegge and Daniel offered their amusing Dutch comedy, and Kathryn Pearl sang acceptably. The travel views and the kalatechnoscope did the rest. Good business.

PROCTOR'S PALACE.—The stock company played Confusion and In Honor Bound, which performances are reviewed in another column. The vaudeville numbers were headed by W. H. Clemart, in his wonderfully clever ventriloquial specialty, On the Sands, which repeated the hit made a few weeks before at the other local Proctor houses. J. K. Murray and Clara Lane scored well in their fine operatic act, Forman and Howlett introduced excellent work upon the banjos, and the kalatechnoscope and travel views were effectively shown. Good business.

PROCTOR'S 125TH STREET.—Jess Dandy, a big favorite at this house, enjoyed an especially warm reception. The O'Meers Sisters' wire act won them merited applause. The three De Rigney Sisters acquitted themselves creditably. The comedy, Our Bitterest Foe, and the farce, Pink Dominoes, seen a week earlier at the Palace, were acted by members of the stock company.

HURTIG AND SEAMON'S.—Hayes and Palmer in the sketch, A Wise Guy, were the headliners and made a proportionate hit. Lillian Burkhart presented Jessie's Jack and Jerry quite successfully. Cushman, Holcombe and Curtis went through their comic and vocal stunts effectively. Zelma Rawlston gave the audience some pointers on up-to-date songs and recitations. Besides the above, there were the Young American Quintette, the Nevarros, Raymond and Kurkamp, Tenley and Simonds, and Lloyd and Thomas; good business.

NEW YORK.—The stock company wound up the long run of The Cloudy Throng and After Office Hours, which were moved to Boston yesterday. Business was very large all the week, and Marwig's incidental ballets, as well as the vaudeville numbers by Edna Aug, William Gould and others, were applauded.

## The Burlesque Houses.

MINER'S BOWERY.—Clifford and Dixon's Innocent Maids began a supplementary season with an attractive olio, showing Clifford and Dixon, Clifford and Hall, Hoey and Lee, Nevada Farrington, Crawford Sisters, Tascott, Ivy Kesner, and Lew Bowmer.

LONDON.—Bissell's Fads and Follies once more amused the glad Bowery.

MINER'S EIGHTH AVENUE.—Weber's Parisian Widows put in a successful week on the West Side.

OLYMPIC.—The French Beauties appeared for the first time in Harlem and made a good record.

DEWEY.—Miaco's Jolly Grass Widows were the attraction. The hits were made by Carrie Fulton, Allen and Allen, Hodge, Hayward and Lancaster, Gussie Vivian, Howard and Moore, Bush and Gordan, and Paulo and Dika.

## A NEW 25-MINUTE PLAY.

We have written a one-act military play, for one male and two females, male to double; scene in Philadelphia during the American Revolution. Complete, with original incidental music. Scenario will be mailed to responsible parties upon request. Address "V. and G.," care THE MIRROR.

## FLETCHER RETURNS WEST.

Charles Leonard Fletcher made such a hit in the West recently that he has decided to return with an entirely new monologue, opening at Delmar Garden, St. Louis, this week.

## THE NEWS OF THE RATS.

Since the organization of the booking office of the White Rats in April the bookings have averaged, it is reported, more than $50,000 a week. This at the percentage paid in the old days, would earn for the office $2,500 per week; at 2½ per cent., $1,250. This at forty weeks a year amounts to $50,000, which would seem to the ordinary mind something very much resembling success.

It is true that those who found it difficult to get work before the war still find it difficult; that those who wanted exorbitant figures are still waiting, and that those who raised their salaries are getting rather sorry. But those who were in demand and who have played fair—not alone with themselves and the managers, but with the White Rats—are being booked for the coming season with about the same degree of success as in other years.

In the days when every man was needed to stand by his guns, one particular performer was approached by a manager who offered him a raise in his salary of fifty per week if he would resign from the White Rats. He got contracts for three weeks with a nice promise for twenty more. He resigned. He got the three weeks and during those twenty-one days was a most important person. Then something went wrong. The manager found it impossible to give him one more week, to say nothing of twenty. Then he came back to rejoin the Rats. But the White Rats had had his story from the very manager who had made him weaken.

And now comes the strange part of the story. It is said that no manager wants him. A manager, in explaining to an agent, summed it all up in a sentence: "When I book a man I want to be sure he is going to play me."

"But this man will play you; why ——"

"No," interrupted the manager; "I don't like the White Rats much, but I am absolutely certain of one thing, when I book one of those fellows who struck. They think something of their word when they give it, and I want that kind. A man who will go without money because he gave his word not to do a certain thing, will certainly go and get money when I get his word."

The White Rats and the managers are becoming more friendly every day, and the day is not far off when they will be working in the most perfect harmony. Just what is in store for the fellow who has been double-dealing when that day comes is not difficult to say. The manager will expose him, and the White Rats will probably attend to him.

The White Rats, at their regular meeting on Sunday, initiated three more new members, John Lancaster, Harry Hodge, and Joe Willard. The project of giving Sunday outings every fortnight, instead of having meetings weekly, was discussed and it is likely this scheme will be carried out during the warm weather. The Board of Directors of the organization, now numbering in the neighborhood of five hundred, will be known henceforward as the Board of Electors. An executive committee will be appointed from this board which will be known as the Board of Directors.

It is probable that the White Rats will soon take the Boston Music Hall for a week for a benefit. Manager Allen offered his theatre to the Rats during the fracas for any week they saw fit, gratis. The Rats have entered into communication concerning the matter, and Boston may soon be favored with one week of those big bills such as Koster and Bial's offered during the stormy days.

From certain quarters the past week came two stories—one that George Fuller Golden was going to Europe, no one knew why, and another that employes of the Arch Street Theatre, Philadelphia, did not receive pay for their last week's work under the Rats' recent tenancy of the house. In the first, it is explained at the Rats' offices that Mr. Golden has no thought of going to Europe, but, on the contrary, has broken the deadlock by signing to appear next week at Hyde and Behman's, Brooklyn. Secondly, the Rats report that they rented the Arch Street Theatre from lessees who hired and were therefore responsible to the house employes. Another yarn was spread about to the effect that the Rats' office here must be demoralized, for sundry employes thereof had been dispensed with, and all this meant only that the office system had been so nearly perfected that some of the stuff were found unnecessary, and were accordingly dismissed.

## VAUDEVILLE IN GERMANY.

Harry Houdini, writing to THE MIRROR from Hamburg, Germany, under date of April 26, says: "Things in vaudeville are commencing to quiet down. A majority of the houses will close either April 30 or May 15 for the Summer, although Winter Garden, Berlin, will remain open all Summer. The Hansa Theatre, Hamburg, closes April 30. American acts on the bill include De Bessell, the clay-modeler, who has been over here about two years, and has contracts for three more; and the Pantzer Brothers, who have added a youth to their act and have several new tricks.

"As for myself, I came to London in June, and had not one day booked; but now, as I am booked solid until 1903, that tells the tale of my success. Indeed, there are at present more than one hundred imitation handcuff acts, all using names as near to mine as possible, like Hougini, Hourdene, Whodini, Cutlini, Stillini, etc., but none have ever challenged the police, and I am the only artist in the history of Europe to whom the German police have given the Imperial certificates. I stay nine more months in Germany and then go to Russia.

"I advise all American acts coming to Germany to be careful what kind of contracts they sign, as managers do just what they please if the performers have what is known as open contracts. Every one should scratch out the three-day and fourteen-day clauses, as several acts have been closed three days before they opened, and some good acts are closed fourteen days after opening. With a 'fast' contract you must play or pay. No performer may cancel a 'fast' contract, as they must pay a fine equal to the salary stipulated, and with a 'fast' contract no manager can cancel any act. In fact, a 'fast' contract is as good as a certified bank check.

"Novelty acts are always eagerly sought for, and, as they book for one month in the big towns, there is plenty of work if one makes good. Adleman, the xylophone player, arrived in Hamburg two weeks ago, gave a trial at the Hansa, and was engaged. He is booked to open at Leibuch's, Breslau, on May 1.

## MARCEL'S LIVING PICTURES.

Jean Marcel has surprised vaudeville with his living art studies, brought from the Folies Marigny, Paris, and the London Alhambra. He brought this unique presentation over by arrangement with the Proctor houses. Offers from managers have induced him to accept engagements in America for the Spring and early Summer. These reproductions show works of art in tableaux, bas-reliefs, and statuary, the marble poses being especially remarkable, while the color pictures are beyond comparison with any yet seen in America. A company of Parisian models are carried and a carload of scenic equipment is necessary. It is the largest company presenting an act in vaudeville. M. Marcel has just concluded two weeks at the Empire, Cleveland, to crowded houses, and is now at the Wonderland, Detroit. M. Marcel is the only one who had the honor of giving a performance during the Paris exposition at the Palais de l'Elysee before the President of the French Republic.

## MUSIC PUBLISHERS ORGANIZE.

For at least years there have been rumors of a combination of prominent music publishers, and a meeting has now been called for May 21 in this city to put together the American Music Publishing Concern, to be capitalized, it is said, at somewhere between $3,000,000 and $5,000,000. Preliminary arrangements were made last week in Chicago, when it was given out that the organization's purpose would be to prevent the publication of inferior music, and that any dealer handling music not approved by the combination will not be allowed to handle the output of any of its members.

## HOMER LIND AS GRINGOIRE.

*Photo by Climo-Lind, Washington, D. C.*

Homer Lind, who in Gringoire has made a pronounced hit in Boston, Washington, Cincinnati, Buffalo, Toronto, Rochester, and other cities, will appear this week at the Orpheum, Brooklyn. He is pictured above in the character in which he has been so successful, and in which, as has been announced already in THE MIRROR, he will ultimately be seen in London.

## A NEW VAUDEVILLE COMBINATION.

A meeting of managers was held at the Star Theatre, Cleveland, on May 7, to further the interests of the Empire vaudeville circuit, which already includes theatres in Pittsburg, Louisville, Indianapolis, Washington, Baltimore, Cincinnati, St. Louis, Kansas City, and Cleveland. The care of combinations touring the circuit was considered, as was also the matter of bookings. The officers of the circuit are: President, James J. Butler, of St. Louis; Vice-President, Hubert Heuck, and Secretary, James F. Fennessy, both of Cincinnati.

## VAUDEVILLE JOTTINGS.

Hattie Delare and co. made a decided success at the Park, Worcester, last week in Willard Holcomb's sketch, The Giddy Gusher, introducing an effective Hebrew specialty.

Up at Proctor's Palace last week one of the Kalatechnoscope pictures showed a view of the funeral of the late Queen Victoria. When the preliminary announcement slide was squirted on the screen an appreciative patron read it aloud to the young lady who was with him: "Queen's funeral at Osborne," he read. "Royal family following on foot." Then, turning to her, he observed, "Gee! this ought to be good!" You cannot down the spirit of true Americanism.

William L. Dockstader, manager of Dockstader's Theater, Wilmington, Del., will open the Auditorium, Atlantic City, N. J., June 10, with high-class vaudeville, for the season.

Mr. and Mrs. Wallie Wilson (Ollie Mitnell) are engaged for Koltair's House Upside Down and Palace of Illusions at the Pan-American Exposition, Buffalo. Mr. Wilson is the author of Texas, the Athletic Girl, The Express Messenger, and a one act Mexican play, La Paloma, that will have a bearing in vaudeville next season.

Gorman and Keppler (Frances Keppler and George Gorman) are booked by Vion and Romans for fourteen weeks in Summer parks, commencing June 10. They have offers from three combinations for next season, but probably will play dates.

Harry O. La Velle and Edith Martinot will soon be seen in an operatic comedy, A Canvas Romance, by Raymond Brown. They are booked nearly solid for the Summer.

Georgia Gardner and Joseph Maddern opened on the Kohl and Castle circuit May 13, with the Orpheum circuit and the large towns on the Burt circuit to follow, time being booked solid to Sept. 22. Their new sketch, Too Many Darlings, is greatly in demand, and is receiving high praise from press, public and managers.

Milton and Dolly Nobles are playing at the Lyceum, Atlanta, Ga., this week. They appeared in Chattanooga on Friday, under auspices of the May Festival Association. This was their first appearance in vaudeville, south of Washington. For many years they were among the most popular dramatic stars that visited the South, and their vaudeville appearance in Atlanta has been looked forward to with much interest.

Marshall P. Wilder has issued a neat little pamphlet to set forth his prowess before sundry crowned heads and other great folk, and to present a quaint autobiographical sketch. If Marshall had ever failed as an entertainer he would have won out in a walk as an advertising man.

Sydney Grant, Elsecta, and her mother are in Europe for a month's vacation. They will visit England, Holland, France, and Switzerland, and will return to America to play over the Keith circuit, opening at Boston on May 27. They are booked almost solid until May 5, 1902, having but three open weeks until that time.

Al. and Mamie Anderson, after twelve weeks on the Orpheum circuit, were specially engaged April 21 in Minneapolis and St. Paul for the Della Fox co., and are now strengthening the Moulin Rouge co. They will spend their vacations in Boston, Mass.

Clarice Vance ended her season last week at Hyde and Behman's, Brooklyn, and has gone to her home on Long Island for a rest. She will remain there until Sept. 2 when she will play two weeks for Hyde and Behman and then join Sam Scribner's co. in Chicago, opening Sept. 16, for a season of twenty seven weeks.

The Boston Comedy Four—J. A. Graham, Fred Anderton, T. J. Johnson, and George L. Macfarlane—will open a ten weeks' engagement on the Burt circuit at Louisville next week.

Harry Smith, no longer with the Sa Vans, will in future work with his wife, Rose Kessner, formerly of Kessner and Reid. They will shortly introduce an acrobatic sketch, The Bell Boy and the Waiting Maid.

Joseph P. Carey will close with The Angel of the Alley in Chicago 18, and will play a few vaudeville dates during the Summer.

Bettina Gerard will produce next season a new sketch by Edmund Day. It will require four people and promises to prove a musical oddity. Miss Gerard intends to play in the East during the current season, and also will fill some special Summer time in the West.

Master De Lisle, the boy juggler, closed with the Achilles Stock co. at Paterson, N. J., 11, and opened at the Lyceum, Philadelphia, 13 for two weeks.

A. J. Meyer, treasurer of Shea's Garden Theatre, Buffalo, has secured the Buffalo Savings Bank Building at Broadway and Washington Streets, and has commenced to reconstruct it for theatrical use. A high-class vaudeville theatre will be on the second floor, and a Chamber of Horrors below.

Charles Leonard Fletcher has written a new act, a condensed version of Cleopatra, for Mlle. Azara. She will make a special production of the act, employing a complete set of scenery and electrical effects. The act will not be seen before October, upon Mlle. Azara's return from Paris.

Happy Fanny Fields, who just closed her season with Reilly and Wood's Show, with which she was a feature, sailed for England on the "Saxonia," May 11. She will play the Oxford and Tivoli music halls in London, opening an indefinite engagement May 27.

Florence Adele Atwood, the lyric soprano formerly of the Manleson Opera co., is meeting with success in vaudeville, giving selections from grand opera. Miss Atwood is considering an offer from a Broadway manager for a leading role in a prominent production.

W. C. Fields, the juggler, is heading the bill for May and June at the Folies Bergere, Paris.

Klein and Ott Brothers are scoring in their musical act.

Bert St. John, of Pusey and St. John, has been confined to his bed at his home, Toledo, Ohio, with

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# LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

161 STRAND, W. C.

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**SILENCE A POLITE NEGATIVE.** If you do not receive a reply, it may be because the date you asked you are therefore advised to write again in four weeks. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send seven photos of actor; must play in one; EXACT time of acts; billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

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## VAUDEVILLE ATTRACTIONS, 1901-2.

A Big Scenic Production of Mr. Cressy's Latest and Funniest Comedy,

## THE CORAL STRAND

Presented by MR. and MRS. HARRY THORNE, A. L. FANSHAWE and MISS CORAL STAR.

Managers looking for A BIG PRODUCTION will find it in THE CORAL STRAND. It is another NOVELTY like GRASPING AN OPPORTUNITY, ADAM THE SECOND and THE SPRING OF YOUTH Written, Rehearsed, Produced and Managed by WILL M. CRESSY.

The following time is now booked—managers wishing to book this act write to Mr. Cressy. PERSONALLY. NO AGENTS.

Sept. 2, Celeron Park, Jamestown, N.Y.
Sept. 9, OPEN.
Sept. 16, OPEN.
Sept. 23, OPEN.
Sept. 30, Gr Op. House, Washington.
Oct. 7, Orpheum, Brooklyn.
Oct. 14, Keith's, New York.
Oct. 21, Keith's, Philadelphia.
Oct. 28, Keith's, Boston.
Nov. 4, Keith's, Providence.
Nov. 11, Poli's, New Haven.
Nov. 18, Cook's O. H., Rochester.
Nov. 25, Shea's, Toronto.
Dec. 2, Shea's, Toronto.
Dec. 9, Empire, Cleveland
Dec. 16, Wonderland, Detroit.
Dec. 23, OPEN.
Dec. 30, Traveling.
Jan. 5, Orpheum, San Francisco.
Jan. 12, Orpheum, San Francisco.
Jan. 19, Orpheum, Los Angeles.
Jan. 26, Orpheum, Los Angeles
Feb. 2, Traveling.
Feb. 9, Orpheum, Omaha.
Feb. 16, Orpheum, Kansas City.
Feb. 23, Orpheum, New Orleans.
March 2, 9, 16, 23, 30, ALL OPEN.
April 6, 13, OPEN.
April 21, Novelty, Brooklyn
April 28, Orpheum, Brooklyn.
May 5, Keith's, Philadelphia.
May 12, Keith's, New York.
May 19, OPEN.
May 26, Keith's, Boston.

**WILL CRESSY and BLANCH DAYNE**

Presenting Mr Cressy's Idyls of New England Life.

## A VILLAGE LAWYER

The stage setting carried for this act will be the BIGGEST, HEAVIEST and most expensive lot of scenery ever carried for a dramatic act.

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**THE KEY OF C** Or, SILAS GOULD, G. A. R.

**TIME ALL FILLED TO MAY 31, 1902.**

MAY 20, KEITH'S, NEW YORK.
MAY 27, KEITH'S, PHILADELPHIA.
JUNE 4, KEITH'S, BOSTON.
JUNE 10 TO SEPT. 1, BLODGETTS LANDING, LAKE SUNAPEE, NEW HAMPSHIRE.

# MR. and MRS. ALFRED KELCY

**ON KEITH CIRCUIT.**

SECOND TIME INSIDE OF FOUR MONTHS.

Keith's Union Square, week May 13

There will be "something NEW doing" at PASTOR'S May 23rd, 24th and 25th by

# Thos. J. Ryan AND Mary Richfield

IN

## MAG. HAGGERTY'S FATHER

By WILL M. CRESSY.

*"I'd have to carry the hod two hours for that much."*

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Presenting A HIGH-TONED BURGLAR and TAKING CHANCES.

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"I consider Dolan and Lenharr's act the greatest on earth."—*James Dolan, Critic.*

# FRED NIBLO

"THE BOY MARVEL."

PERSONAL.—Jekndess Dakadandy:—Played a deaf and dumb asylum last week. This is what the audience said about my act:—**** ——— ************* ——— ?!?!***

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KEITH'S THEATRE—"An Up-Town Flat," which Mr. and Mrs. Harry Thorne and company have been playing for some time, but which has not been seen here lately, went strongly.—*Boston Post, May 7, 1901.*

This week Keith's, Phila.; May 20, Keith's, New York; May 27, Harlem Music Hall, N. Y.

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N. B.—If I do not answer write again, as I can get it by June 1.

WILTON and DOLLY

# NOBLES

A BLUE GRASS WIDOW.
WHY WALKER REFORMED
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I write **SKETCHES** for Vaudeville work.

Generally have one or two on hand.
M. H. LISDEMAN, P. O. Box 248, Brooklyn, N. Y.

typhoid fever, but is now convalescent. Charles Piney has only been out of the hospital a few weeks, having recovered from the same disease, and is resting in Philadelphia. They will take up their vaudeville dates shortly.

Miss Norton opens in Chicago on the Kohl and Castle circuit May 20, presenting two character studies, composed, staged and adapted by herself. An English manicure girl and an American boy are the types selected.

Rita Mario, the girl violinist who is said to possess extraordinary talent, and who is now touring the country in vaudeville, will soon be heard in New York. She will remain in America for about a year, under management of George W. Smith, who is now arranging her bookings for Summer and Autumn.

Edwin H. Low last week made arrangements by cable by which Charmion will come direct from Buda-Pesth to New York for a season at the roof-gardens. She sailed from Bremen to-day (Tuesday) for America.

The Four May Madcaps, who have just finished an engagement at Buda-Pesth, sailed from Bremen to-day (Tuesday) for New York.

Harry Thomson is still successful in his Hebrew version of Uncle Tom's Cabin. He will play Tony Pastor's, June 3-8.

A. Baldwin Sloane has been prohibited by court order from publishing or selling any of his own songs. The order was granted upon application of M. Witmark and Sons, who allege that Mr. Sloane has contracted to furnish all of his songs to them.

Mr. and Mrs. Alfred Keley will try a new sketch, A Young Parson's Predicament, at Keith's Union Square on Thursday, and Henry Girard and co. will test Harry Rowe Shelley's lyrical intermezzo, A Modern Santa Claus, at the same theatre on Friday.

Corinne sailed last week to appear in the English provinces and later in London.

The Unique Theatre, Brooklyn, was closed last week by the building inspectors, who declared it unsafe.

Sevengala will close his season on May 18 at Atlantic City, after which he and Minerva will be seen for eight weeks in vaudeville.

A big benefit for the Jacksonville fire sufferers was given at Keith's Union Square on Sunday. The volunteers were James J. Corbett, Beaux and Belles Octette, White and Stuart, Willis Family, Belle Davis, Mr. and Mrs. di Montval, Ernest Hogan, Stanley and Crawford, Fields and Ward, Henry Pincus, Hal Merritt, Joe Santley, Boys' Symphony Quartette, and Howard and Bland.

Mary MacKenzie was tried in the title-role of Madame Butterfly at Proctor's Fifth Avenue on Saturday, and acquitted herself creditably.

Josephine Van Orden (Josephine Allen) was awarded judgment for $1,001 in the City Court last week in a suit brought against Weber and Fields for breach of contract.

Olive, the dainty juggler, will sail for Europe May 15, on the "St. Louis," to fill her annual three months' engagement at the Pavilion, London. She will return to this country early in August.

James J. Corbett is said to have lost anywhere from $12,000 to $18,000 in last week's stock juggle in Wall Street.

Attie Spencer has denied the report that she was betrothed to Treasurer Herman Hauser, of Koster and Bial's.

Treasurer Louis Hurtig, of Hurtig and Seamon's Music Hall, will have a benefit there on June 3.

Manager John H. Springer, of the Grand Opera House, and Ted D. Marks were fined $25 each in the Court of Special Sessions last week for having permitted Rose and Jeannette Leuchner, both under age, to play in a Sunday concert at the theatre mentioned, on March 10.

Louise Beaudet will present her new monologue, by George Totten Smith, music by George A. Nichols, at Hyde and Behman's, Brooklyn, next week. Mr. Smith has written also The Devil's Daughter, for production by Miner and Van Osten, in Buffalo, and is now at work upon Percy Williams' Summer production for Bergen Beach, N. Y.

Len B. Shoss is managing The Trans-Atlantic Vaudevilles, now touring Ireland, with the Manhattan Comedy Four, Tiller Troupe, Adelaide Clarke, James Stewart, Nilsson's Aerial Butterflies, Burley and Crilly, Lewis and Priscilla, and Morris' ponies.

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Olympic: For 12-18: Otis Harlan, Hal Stephens, Techow's cats, Gardner and Madden, Sullivan and Webber, Raymond and Clarke, Charles H. Duncan, McConnell Sisters, Van Fossen and Kayne, Adelina Routtino, Maud Kelly, Kilroy and Britton, Amiel, Gilmore and Bushell, A. Fredrik, and Ventello and Nina.——Chicago Opera House: For 12-18: Wayne and Caldwell, Truly Shattuck, Gus Williams, Mr. and Mrs. Crane, Ladd and Dreyfuss, Marsh and Sartella, Brothers Damm, Powell and Portello, Raymond Musical Trio, Henry Frey, Ida Van Sicklen and co., Morrissey and Rich, Ben Hunn, and the Wings.——Victoria: The vaudeville bill that goes with the stock production of East Lynne 12-18 shows Mr. and Mrs. Dan Hart, Connolly Sisters, Baby Hazel, and Anita and Grace Holiday.——Orpheum: Harry Morris' Little Lambs provide the bill 12-18, specialties being offered by Myrtle Tressider, Massoney and Bubleman, the Johnson Trio, and Bob Van Osten.——Trocadero: Miss New York, Jr., is the attraction 12-18, presenting Murphy and Nolan, Emma Kraus, Carr and Jordan, Hilton Brothers, and Duffin and Redcay.——Manager Murdock opened the Masonic Temple Roof-Garden for the Summer last night with the Hawthorne Sisters, Mrs. Alice Shaw and her twin daughters, Filson and Errol, and Lew Hawkins. PETER F. REYNOLDS.

**BOSTON, MASS.**—Both La Presa and R. J. Jose remain for a second week 13-18 at Keith's, where they have made an unquestioned success, and the other features of the week are Louise Thorndyke Boucicault and James Horne in A Proper Impropriety, Idalene Cotton and Nick Long, Falke and Semon, Louis Granat, La Mar and Gabriel, L'Argentina, St. Onge Brothers, Williams and Adams, Herald Square Quartette, Barney and Kelly, Frederick Howard, and the biograph.——In the bill at the Howard Athenaeum 13-18 are Tom Jenkins, Joe Welch, Charles M. Murphy, Harry and Sadie Fields, Freed and Rice, Mildred Stoller, Smith and Chisholm, Ida Howell, Lew Wells, the Baileys, Courtney and Dunn, Carrill and Clarke, Archer and Garland, Phil Morton, and Vernon and Kennedy. Among those appearing with Violet Mascotte's Burlesquers are Marie Oswald, Klondike Trio, Charl Barton, James Barton, John Weber, and Mitchell Sisters.——The Vagabonds at the Lyceum 12-18 introduce Lillian Washburn, the Mignanis, the Nudos, Topack and Steele, Klein and Clifton, and the La Reane Trio.——With The Early Birds at the Palace 12-18 are Seeker, Wilkes and Seeker, Bicknell, Paddy and Ella Murphy, Fred Wyckoff, the Williams, and Tilly Cohen.——Sam Elton heads the Music Hall bill 13-18, and the others there include Mlle. Taglione, Reno and Richards, Ryan and Richfield, Caicedo, Stanton and Modena, Parker's dogs, Halliday and Quinn, Talbot and Davison, the Female Drummer Quartette, Gevlin and Platt, the Renos, the Cyrenes, Leonard Brothers, Marion Sawtelle, Mae Wallace, and the vitagraph.——In the programme at Austin and Stone's 13-18 appear the Silcott Sisters, Eyland Brothers, Sebb and Sebb, Six Primroses, Three Gardner Brothers, the Tenbrooks, Rose Appleton, the Whalleys, Lombard Brothers, Seeong, the Noles, Owley Randall, Al. Lang, Sisters Wilson, Shelley and Young, Little Maude Cushing and Merrill, and Marie Santley.——Items: They have quietly and without eulogy dropped the Musee and Chamber of Horrors part of Music Hall.—Josie Sadler has been in town on a visit to friends, and has signed for an engagement at Keith's with her new sketch.—While Willard Holcomb was here in advance of Unbeweened Bread he arranged for an engagement of George Ober and his tabloid version of Rip Van Winkle at Music Hall 3. JAY BENTON.

**PHILADELPHIA, PA.**—The premature closing of the season of the White Rats at the Arch Street 4 is the theme of general gossip. It is said that there was trouble among themselves, and that the final week was not a financial success.—The Trocadero 13-18 presents The Saratoga Chips, with Lida Dexter, Howe and Scott, Keogh and Ballard, Pearl Inman, Evelyn Walker, Blasco and Roberto, May Ward, Charles Orchard, and Charlotte Conte. The season probably will end 25.—Keith's Theatre, now without opposition, is as usual crowded to the doors at every performance. Programme 13-18: Keith's Pageant of Nations, Kathryn Osterman and co., Merritt and Murdock, the De Forrests, Snyder and Buckley, Maxwell and Simpson, Galetti's monkeys, Mr. and Mrs. Harry Thorne, Odetta, and the Four Rentows. Mykey and Padlock, Vernon, James Myles, Arvello, and the biograph.——The Lyceum has a unique bill in Brown and Tyson's Are You a Buffalo Burlesquers 13-18. It is an excellent co., showing Maryland Tyson, Harry Brown, John McVeigh, Anna Peyser, Waldron Brothers, Lamar and King, Viola Thorndyke, Nellie Hoffman, and Delisle Family. Tyson's Pan-American Burlesquers 20-25.——The Star, with a recently organized stock co. of burlesquers, is doing well, and the weekly changes pleases the public. The Bowery Sports, a feature 13-18, introduces Larry Smith, Jack Crawford, Odell and Pearce, Rossen and Baisley, Judge and Smith, Fish and Quigg, Phil Matthews, Mamie Champion, Blanche Washburn, and chorus.——This is the last week of the season at the Kensington, presenting Frank M., John E., and Norma Wills in In Atlantic City. The olio includes McLeslie and Shane, Mamie Flemings, Frank Bryan, Alice Irwin, Kelston, and Carter Sisters. Manager Hart has had a prosperous season, and contemplates making many improvements.——Item: Base ball and many free attractions at the various parks that open 25 will end the prosperity of the burlesque houses.—Work has been stopped on Keith's new theatre in Chestnut Street, but a bill has been introduced in the Legislature by Senator Scott to remedy the legal difficulties in the way of the completion. The measure amends the existing law so that the prescribed aggregate width of exits may be divided between two streets, instead of being confined to one, as at present the case. The bill has the approval of the Philadelphia Building Inspectors, and, if passed, will permit the construction of the building on the plans originally drawn by the architects. S. FEINBERGER.

**ST. LOUIS, MO.**—The Summer garden season has arrived, and everything indicates the best season St. Louis has ever experienced. There are eight gardens that have opened or announced opening dates. The beautiful Delmar opened its second season 12, offering the following bill: The Five Stidolphs in their musical pantomimic sketch, Les Enfants Terrible, Brothers Horne, Hooker and Davis, Dorothy Studebaker, Kara, Charles Leonard Fletcher, Boyce and Wilson, and Faust Family. Vaudeville will run at the Delmar until June 2, when Charles M. Southwell, of the Castle Square Opera co., will present his new opera co., headed by Helen Bertram.——Colonel John D. Hopkins started the amusement machinery at Forest Park Highlands 12 by presenting Jessie Bartlett Davis for the first time in vaudeville in St. Louis as the headliner. Others were Martell Family in acrobatic trickery; Fuller, Moller and Burke in their new travesty, Over the Pike; the Delmar-Debrimont Trio of French Singers, and Carlin and Brown. Everything has been beautified and renovated at the Highlands this season, and the grounds throughout present a very inviting appearance. In the annex there has been added a ladies' billiard parlor, and there are many other attractions on the grounds of the Midway order.——The Columbia continues to do a record breaking business, and Managers Middleton and Tate had a good bill 6-11. The biggest hit was Charley Wayne and Anna Caldwell in their new farce, by Herbert Hall Winslow, A Book Detective. This was the third week of the new piece, and it went like a whirlwind. It is a novelty, and has lots of action and keeps the audience in a continual uproar. Other winners were Trudy Shattuck, Ida Van Sicklen and Hal Brown, Ben Hunn, and Howard's ponies. The bill 13-18 is as follows: Gertrude Mansfield and Caryl Wilbur, the Rozinos, Winona and Banks Winter, the Folly Trio, Mr. and Mrs. Irving Jones, Sisson and Wallace, Weston and Yost, Welch Brothers, Powers and Theobald, Katie Roth, Shackey and Dell, and Holmes and Walton.——The Standard had a good attraction 5-11, Sam T. Jack co., and business was big. The Big Sensation co. 12-18. Olio: Verdier Sisters, Adams and Kelly, Courtney and Nelson, Morris and Daly, Kitty Clements, and Keeley Brothers. Watson's Oriental Burlesquers underlined. J. A. NORTON.

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, manager): Crowds filled the pretty theatre 6-11. Mary Dupont was featured in Dean Edsall's bright playlet, A Visit to Aunt Martha. Miss Dupont is a pleasing actress with a pretty gift of comedy, but Adolph Jackson, who supported her, was quite unsuited to the role, and mouthed his words so as to make his lines almost unintelligible beyond the footlights. Crawford and Stanley were the hit of the bill and deservedly so. Their work is clean cut and original. Laura Comstock had some new songs. Stanton and Modena are always welcome. Le Marr and Gabriel, the Musical Craigs, McCabe and Emmett, and the vitagraph filled out the bill, with Healy and Farnam, who were especially prominent, partly because Mr. Healy is a New Havener and because of their neat up to date turn. For 13-18: Edgar and Mabel Norton, Johnstone Brothers, Dooley and Farley, Fred Burd, and Thomas Baker.——Items: Mr. and Mrs. Poli, their children and maid, sailed for Europe 8, to be away four months. Mr. Poli will visit London, Paris, Milan, Turin, Venice, Rome, Florence, Vienna, Dresden, Leipsic, Berlin, Hamburg, Brussels, and other cities. His friends gave him a banquet 6, at which Mayor Driscoll presided. Among the guests were Congressman N. D. Sperry, Hon Alexander Troup, of the "Union," Colonel C. W. Pickett, of the "Leader," Superintendent of Police Wrinn, Captain Cowles, ex-Fire Chief Kennedy, Thomas Sullivan, J. J. Lawton, John H. Clarke, Sam's Hyde, William Morris, and Harry Hyam.—E. W. Sargent (Chico) was a guest at a luncheon given by S. Z. Poli in his honor 4.—Laura Comstock was the honored guest at a supper 6. JANE MARLIN.

**WASHINGTON, D. C.**—The Summer season commenced at Chase's New Grand 13 with the house completely transformed from Winter to Summer attire. The bill presents George Ober and co. in a condensed Rip Van Winkle, Mrs. General Tom Thumb and co. in A Peep at Mars, the Dancing Dawsons, Shean and Warren, George W. Day, and C. W. Littlefield. The Royal Hungarian Band gives concerts for an hour before the performance during the twenty-minute intermission, and after the performance cakes and bees are features of distribution, and the ushers are decked in white duck uniforms. Next week, Keith's living pictures are to be featured.——Appearing with Hurtig and Seamon's Social Maids 13-18 at Kernan's Lyceum are George E. Beban, Rita Gough, Farrell-Taylor Trio, Lillian Durham, Jeannette Le Beau, Howard Sisters, Wrothe and Wakefield, and Clifford Gordon. Robin Hood, Jr., 20-25.——Commencing Saturday night 18-25 the Ribou Theatre will be occupied by the Miner and Van Osten Pan-American attraction, that goes to the Court Street Theatre, Buffalo, during the exposition season. The Devil's Daughter is the musical extravaganza, into which has been merged portions of the Miss Philadelphia production, including the lady orchestra. Among the principals are Billy B. Van, Dick Gorman, Alf. Hampton, Nellie O'Neil, Jessie Villars, and Zella Frank. Lenore White will be featured as a living picture model. JOHN T. WARDE.

**PROVIDENCE, R. I.**—Olympic (Spitz and Nathanson, managers): The last performances of the season were given at this house 6, when Treasurer Harry Young and Advertising Agent Louis Gadwell had a benefit. The theatre was well filled and the bill consisted of twelve acts. The hit was made by Goff and Mulvey, two Providence favorites. Others were Four American Trumpeters, Foley and Star, Daly Brothers, Barry Brothers, Herman J. Barrie, Murphy and Krummer, Charlie Farrell, Tom Jones, Fred Mack, Hugh Don, and May Mooney. The Olympic is now in the hands of contractors for extensive alterations.——Westminster (George H. Batcheller, manager): The Vagabonds did a good week 6-11, and gave satisfactory performances. The olio: Edna Topack, La Reave Trio, Lillian Washburn, Klein and Clifton, and Topack and Steele. Dainty Paree 13-18.——Item: The box-office at the Westminster was broken into 3 and about $35 in good money secured. HOWARD C. RIPLEY.

**LOS ANGELES, CAL.**—Orpheum (Eric Pollock, manager): Stem winding, full jeweled business 6-12. Francesca Redding's sketch, Her Friend from Texas, went with vim and won many laughs. Josephine Gassman was a triple-plate winner and made a great hit with her living chocolate drops. Marguerite Ashton's singing proved most acceptable. Provost and Post repeated their excellent specialty. George H. Wood was funnier than ever. Tschernoff's animals and Hal Stephens' act continued favor winners, and the biograph showed new views. Coming 13-19: Goldin, Clayton, Jenkins, and Jasper, Nice Barbaresehi, and Vittonio Castellano and Carlson Sisters.——Items: Papinta, after a three weeks' record breaker, left 9 to enjoy a vacation at her beautiful farm near the bay city.—Manager Pollock took part in the recent minstrel performance for benefit of Senator White Monument Fund, and his Emersonian style made him the star of the bill. S. R. DEWEY.

**BUFFALO, N. Y.**—Shea's Garden Theatre: Digby Bell headed a strong bill 6-11 with his clever monologue, The Information Bureau, Patrice, in The Girl in the Moon, Gracie Emmett, Elsie Janis, Nowell and Shevett, Fatima and Smaun, Johnson and Dean, Newell, Chinquilla and Dunfrio, and the cineograph completed the bill. Business big.——Court Street: Howard and Emerson's A New York Girl drew well 6-11, with clever specialties by Howard and Emerson, Nina Collins, Musical Johnsons, Pat White, Kelly and Davis, Rice Brothers, and Lily Tudor. Royal Burlesquers 13-18. Manager M. S. Schlesinger will have a benefit 19. FRANK E. WILCOX.

**CLEVELAND, O.**—At the Empire 13-18 are: Katherine Bloodgood, Hill and Silvany, Five Olracs, Polk and Kollins, Davis and McCauley, Harmony Four, Callahan and Mack, and the biograph.——Watson's American Burlesquers are at the Star 13-18, with Jeannette Dupre, Sunetta Yale Brothers Lasard, Spencer Brothers, Beckett Brothers, and Chris Green.——Item: The managers forming the Empire circuit held a meeting at the Star Theatre 7, 8.—A benefit and social will be given for James Ambrose 13 under auspices of the Marquette and Ambrosia Clubs. WILLIAM CRASTON.

**OMAHA, NEB.**—The bill 5-11 at the Orpheum: Grace Von Studdiford, Genaro and Bailey, Fuller, Moller and Burke, Lew Sully, Burton and Brookes, Cheviel, and the kinodrome. Manager Bronson reports a remunerative season, and the many friends of the theatre regret that the season was not prolonged.——At Miner's Trocadero, Watson's Oriental Burlesquers to large audiences 5-11. Olio: Baker and Bunell, Scanlon and Stevens, Evans and Vidocq, Mills and Boucher, Evans and Dandy, Bowley and Leslie. Fred Rider's Night Owls 12-18. J. E. RINGWALT.

**TORONTO, CAN.**—Shea's (M. Shea, manager): Homer Lind was the feature 6-11 in the very interesting sketch, Gringoire. Everett King supported him admirably and the number was much enjoyed. Gertrude Swiggett in a Six Hopkins sketch was droll, and the Harmony Four and Fay and Clark were worthy of mention. Others were the Five Olracs, Barney Reynolds, Edward Clarke, and Belle Williams. J. V. MCAREE.

**SAN FRANCISCO, CAL.**—At the Orpheum 5-11: Agoust Family, Mcintyre and Heath, the Four Huntings, Zeb and Zarrow, Alf. Grant, Patterson Brothers, and Barnes and Sisson.——Chutes: Belle Wilson, Evans, Davies and Evans, Sansonella, Decamp and Murdock, Spear & S. Watrell, and Mable Bowman.——Item: The Alhambra opened 11 with the Columbia Minstrels, a local organization, for a week's run. F. D. MOORE.

**WORCESTER, MASS.**—Park (Shea and Wilton, managers): An entertaining bill was headed by Eddie Girard and Jessie Gardner 6-11. Hattie Delaro and co., J. Aldrich Libbey, Kate Trager, and Gus Bruno, Alcatina Four, Naomi Ethardo, Seeker, Wilkes and Seeker, Dunbar Sisters, the Rosseaus, and St. Onge Brothers. Business excellent. JOHN M. KENDALL.

**ST. PAUL, MINN.**—Star (Miller and Wittig, lessees; M. H. Singer, manager): Week 5-11: Fred Rider's Moulin Rouge co. Good houses. Olio: Robert J. Conwell, Bert Baker, and May C. Van Osten, the Sohlkes, Al. and Mamie Anderson, Mlle. Zaza, Green and Thompson. Miner's City Club 12-18. GEORGE H. COLGRAVE.

(Continued on page 27.)

## A NEW COMIC OPERA.

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## VAUDEVILLE PERFORMERS' DATES

*Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.*

Albuttus and Bartram—Orpheum, Karlsbad, Austria, 1-30.
Almont and Dumont—K. and B., N. Y., 13-18.
Amiel—Olympic, Chicago, 12-18.
Arvello—Keith's, Phila., 13-18.
Ascott and Eddie—Pastor's, N. Y., 13-18.
Baby Hazel—Victoria, Chicago, 12-18.
Bachelor Club, The—Wonderland, Detroit, 13-18.
Barlow, Belle—New Gilmore, Springfield, 13-18.
Barney and Kelly—Keith's, Boston, 13-18.
Barry, Mr. and Mrs. Jimmie—Park, Worcester, 13-18.
Beaux and Belles Octette—Keith's, N. Y., 13-18.
Blake, Harry and Flora—Empire, Wolverhamton, 13-18, Palace, Southampton, 20-25.
Bloodgood, Katherine—Empire, Cleveland, 13-18.
Boston Comedy Four—Summer Garden, Louisville, 19-25.
Boucicault, Mrs. Thorndyke, and James Howe—Keith's, Boston, 13-18.
Boyle, Edward T.—Keith's, N. Y., 13-18.
Brooks Brothers—Keith's, N. Y., 13-18.
Brothers Damm—C. O. H., Chicago, 12-18.
Bruno and Russell—Orpheum, Brooklyn, 13-18.
BROWN AND ADELE—Keith's, N. Y., 13-18.
Caicedo—M. H., Boston, 13-18.
Callahan and Mack—Empire, Cleveland, 13-18.
Camp, John E.—Shea's, Buffalo, 13-18.
Canfield and Carleton—Cook's, Rochester, 13-18.
Chance, Anna—Shea's, Buffalo, 13-18.
Chicago Lady Quartette—Empire, Bradford, 13-18, Belfast, 20-25.
Circus, Carrie—Empire, London, 5 July 1.
Collins and Collins—Pastor's, N. Y., 13-18.
Connolly Sisters—Victoria, Chicago, 12-18.
Cotton and Long—Keith's, Boston, 13-18.
Courtney, Maude—Proctor's, Albany, 13-18.
Cragg Family—Keith's, N. Y., 13-18.
Craigs, The—Keith's, N. Y., 13-18.
Crane, Mr. and Mrs.—C. O. H., Chicago, 12-18.
Crawford and Stanley—Keith's, N. Y., 13-18.
Curran, Francis—Cook's, Rochester, 13-18.
Cyrenes, Two—M. H., Boston, 13-18.
Dacre, Louie—Pastor's, N. Y., 13-18.
Dagwell, Aurie—Orpheum, Brooklyn, 13-18.
Daly, Lizzie and Vinie—Shea's, Buffalo, 13-18.
Dancing Dawsons—Chase's, Washn., 13-18.
Dandy, Jess—Proctor's 23d St., 13-18, Shea's, Buffalo, 20-25.
Davis, Belle—Keith's, N. Y., 13-18.
Davis and Macauley—Empire, Cleveland, 13-18.
Day, G. W.—Chase's, Washn., 13-18.
De Forests, The—Keith's, Phila., 13-18.
De Lisle, Master—Lyceum, Phila., 13-June 1.
Drew, Dorothy—K. and B., N. Y., 13-18.
Duncan, Charles H.—Olympic, Chicago, 12-18.
Dupont, Mary—Keith's, N. Y., 13-18.
ELLMORE SISTERS—London Pavilion, London, 13-18, Palace, Bristol, 20-25.
Elsie, Little—Shea's, Toronto, 13-18, Kohl and Castle, Chicago, 20-June 3.
Elthardo, Naomi—Cook's, Rochester, 13-18.
Elton, Sam—M. H., Boston, 13-18.
Empire City Quartette—Shea's, Toronto, 13-18, Cook's, Washn., 20-25.
Evans, George—Orpheum, Brooklyn, 13-18.
Everett Trio—K. and B., N. Y., 13-18.
Falke and Semon—Keith's, Boston, 13-18.
Female Drummer, The—M. H., Boston, 13-18.
Fields, W. C.—Folies Bergere, Paris, May 1-June 30.
Finneys, The—K. and B., N. Y., 13-18.
Fletcher, Charles Leonard—Delmar Garden, St. Louis, 12-18.
Folly Trio—Columbia, St. Louis, 13-18.
Fredrik, A.—Olympic, Chicago, 12-18.
Frey, Henry—C. O. H., Chicago, 12-18.
Fuller, Moller and Burke—Forrest Park, St. Louis, 12-18, Suburban Park, St. Louis, 19-25.
Gardner and Madden—Olympic, Chicago, 13-18.
Gassman, Josephine—Keith's, N. Y., 13-18, Keith's, Boston, 20-25.
Gaylor and Graff—Keith's, Phila., 13-18.
Gavin and Platt—M. H., Boston, 13-18.
Gebest Sisters—Park, Worcester, 13-18.
Gilmore and Bushell—Olympic, Chicago, 12-18.
Glenroy, James Richmond—Waterville, N. Y., 13-18, Hurtig and Seamon's, 20-25.
Granat, Louis—Keith's, Boston, 13-18.
Grapewin, Chas. E.—Shea's, Buffalo, 13-18.
Gregsons, The—Pastor's, N. Y., 13-18.
Hallen and Fuller—K. and B., N. Y., 13-18.
Halliday and Quinn—M. H., Boston, 13-18.
Harlan, Otis—Olympic, Chicago, 12-18.
Harmony Four—Empire, Cleveland, 13-18.
Hart, Mr. and Mrs. Dan—Victoria, Chicago, 12-18.
Healy, John—Cook's, Rochester, 13-18.
Herald Square Quartette—Keith's, Boston, 13-18.
Hill and Silvany—Empire, Cleveland, 13-18.
Hill and Whitaker—Wonderland, Detroit, 13-18.
Holiday, Anita, and Grace—Victoria, Chicago, 12-18.
Holmes and Waldron—Columbia, St. Louis, 13-18.
Hoover, John, and Lillian—Wonderland, Detroit, 13-18.
Houdini, Harry—Colosseum, Essen Ruhr, Germany, 1-15, Koln, 16-30.
Howard, Frederick—Keith's, Boston, 13-18.
Hunn, Ben—C. O. H., Chicago, 12-18.
Jeanette and Shaw—Pastor's, N. Y., 13-18.
Johnstone, Ralph—Orpheum, Brooklyn, 13-18.
Jones, Mr. and Mrs. Irving—Columbia, St. Louis, 13-18.
Jordan and Welch—Shea's, Buffalo, 13-18.
Jose, R. J.—Keith's, Boston, 13-18.
Juggling Johnsons—Cook's, Rochester, 13-18.
Kelcy, Mr. and Mrs. Alfred—Keith's, N. Y., 13-18, Keith's, Boston, 20-25.
Kelly and Ashby—K. and B., N. Y., 13-18.
Kelly and Kent—Park, Worcester, 13-18, Chase's, Washn., 20-25.
Kelly and Mason—Mt. Clemens, Mich., April 14—indefinite.
Kelly, Maud—Olympic, Chicago, 12-18.
Kilroy and Britton—Olympic, Chicago, 12-18.
Ladd and Dreyfus—C. O. H., Chicago, 12-18.
Lamar and Gabriel—Keith's, Boston, 13-18.
Lamb, Bessie—Orpheum, Brooklyn, 13-18.
La Presa, Senor—Keith's, Boston, 13-18.
La Tour, Irene and Zala—New Gilmore, Springfield, 13-18.
L'Argentina—Keith's, Boston, 13-18.
Leonard Brothers—M. H., Boston, 13-18.
Le Paige, Francis—Wonderland, Detroit, 13-18.
Lind, Homer—Orpheum, Brooklyn, 13-18.
Litchfield, Mr. and Mrs. Nell—Young's Theatre, Atlantic City, 13-18, Steeple Chase Auditorium, Coney Island, 20-25.
Little Elsie—Shea's, Toronto, 13-18.
Litchfield, C. W.—Chase's, Washn., 13-18.
Mack and Elliott—Pastor's, N. Y., 13-18.
MAYFIELD AND WILBER—Columbia, St. Louis, 13-18, O. H., Chicago, 20-25.
Marsh and Sartella—O. H., Chicago, 12-18.
Mart and Sartella—O. H., Chicago, 13-19.
Martin, Geo.—New Gilmore, Springfield, 13-18.
Maxwell and Simpson—Keith's, Phila., 13-18.
McConnell Sisters—Olympic, Chicago, 12-18.
Merritt and Murdock—Keith's, Phila., 13-18.
Mickey, Irene, Trio—Park, Worcester, 13-18.
Monk, Joe—Cook's, Rochester, 13-18.
Morrissey and Rich—O. H., Chicago, 12-18.
Mudge and Morton—Cook's, Rochester, 13-18.
MURPHY, MR. AND MRS. MARK—Pastor's, N. Y., 13-18.
Mykey and Padlock—Keith's, Phila., 13-18.
Myles, James—Keith's, Phila., 13-18.
Navarro, Three—Orpheum, Brooklyn, 13-18.
NIBLO, FRED—Orpheum, Brooklyn, 13-18.
Nichols, Nellie V.—K. and B., N. Y., 13-18.
Odditta—Keith's, Phila., 13-18.
Olracs, Five—Empire, Cleveland, 13-18.
Osterman, Katherine—Keith's, Phila., 13-18.
Parker's Trained Dogs—M. H., Boston, 13-18.
Patrello, The—Livermore Falls, 13-18, Wiscasset, 20-25.
Patrons, The—Park, Worcester, 13-18.
Pincus and Egbert—Park, Worcester, 13-18.
Polk and Collins—Empire, Cleveland, 13-18.
Powell and Portello—O. H., Chicago, 12-18.
Powers and Theobald—Columbia, St. Louis, 13-18.
Empire City Quartette—Orpheum, Brooklyn, 13-18.
Randell and Arnold—Keith's, N. Y., 13-18.
Ranza and Arno—Shea's, Buffalo, 13-18.
Ray, John T.—Park, Worcester, 13-18.
Raymond and Clarke—Olympic, Chicago, 13-18.
Raymond Musical Trio—O. H., Chicago, 12-18.
Redding, Francisca—H. and B., Brooklyn, 20, 21.
Remington, Mamie—K. and B., N. Y., 13-18.
Rend and Richards—M. H., Boston, 13-18.
Renos, Three—M. H., Boston, 13-18.
Rentons, Four—Keith's, Phila., 13-18.
Rialto—K. and B., N. Y., 13-18.
Rice Brothers—Pastor's, N. Y., 13-18.
Routtino, Adelina—Olympic, Chicago, 12-18.
Roth, Katie—Columbia, St. Louis, 13-18.
Rose, Julian—Pastor's, N. Y., 13-18.
Rosseaus, The—New Gilmore, Springfield, 13-18.
Royce, Ray L.—Wonderland, Detroit, 13-18.
Rozinos, The—Columbia, St. Louis, 13-18.
Ryan and Richfield—M. H., Boston, 13-18.
Sabel, Josephine—Shea's, Buffalo, 13-18, Shea's, Toronto, 20-25.
Sattelle and Gaffey—Lake Casino, St. Joseph, 25-June 1.
Sawtelle, Marion—M. H., Boston, 13-18.
Shattuck, Truly—O. H., Chicago, 12-18.
Shean and Warren—Chase's, Washn., 13-18.
Sidman, Mr. and Mrs. Arthur—Keith's, Phila., 20-June 1.
Sisson, Oscar—Columbia, St. Louis, 13-18.
Shakey and Dell—Columbia, St. Louis, 13-18.
Smith and Fuller—Park, Worcester, 13-18.
Snyder and Buckley—Keith's, Phila., 13-18.
Stanton and Modena—M. H., Boston, 13-18.
Stephens, Hal—Olympic, Chicago, 13-18, O. H., Chicago, 20-25.
Stewart, Belle—Pastor's, N. Y., 13-18.
St. Onge Bros.—Keith's, Boston, 13-18.
Stuart, Marie—Orpheum, Brooklyn, 13-18.
Sullivan and Webber—Olympic, Chicago, 12-18.
Sully, Lew—San Francisco, 20-27.
Taglione, Mlle.—M. H., Boston, 13-18.
Talbot and Davidson—M. H., Boston, 13-18.
Techow's Cats—Olympic, Chicago, 12-18.
Tenley and Simonds—Pastor's, N. Y., 13-18.
Thatcher, George—K. and B., N. Y., 13-18.
Thorne, Mr. and Mrs. Harry—Keith's, Phila., 13-18.
Thumb, Mrs. Gen. Tom—Chase's, Washn., 13-18.
Tiller—Park, Worcester, 13-18.
Tschernoff's, Ivan, Dogs—Cook's, Rochester, 13-18.
Van Fossen and Kayne—Olympic, Chicago, 12-18.
Van Sicklen, Ida—O. H., Chicago, 12-18.
Vernon—Keith's, Phila., 13-18.
Ventello and Nina—Olympic, Chicago, 12-18.
Waldon, Max—K. and B., N. Y., 13-18.
Wallace, Ester—Columbia, St. Louis, 13-18.
Walker, Fred D.—Pastor's, N. Y., 13-18.
Wallace, Mae—M. H., Boston, 13-18.
Ward and Curran—Keith's, N. Y., 13-18.
Walshe, W. J.—Park, Worcester, 13-18.
Wayne and Caldwell—C. O. H., Chicago, 12-18.
Webber, John F.—San Francisco.
Welch Brothers—Columbia, St. Louis, 13-18.
Westons, The—New Gilmore, Springfield, 13-18.
Weston and Yost—Columbia, St. Louis, 13-18.
White, Clayton—Cook's, Rochester, 13-18.
Whitney Bros.—Pastor's, N. Y., 13-18.
Williams and Adams—Keith's, Boston, 13-18.
Williams, Clara C.—O. H., Chicago, 12-18.
Wills Family—Keith's, N. Y., 13-18.
Wings, The—C. O. H., Chicago, 12-18.
Wilson, Sheila, and ——, Columbia, St. Louis, 13-18.
Yankee Comedy Four—Keith's, Phila., 13-18, Worcester, 20-25.
Zeda and ——, Orpheum, Brooklyn, 13-18.
Zeno, Jordan and Zeno—K. and B., N. Y., 13-18.

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"You can't bunco him." "He's a pretty fly mug."

LESLIE BINGHAM.

*Photo by Elmer Chickering, Boston.*

Leslie Bingham was sweet and charming as the Poorhouse Girl Lucy and worthy of high praise. Her pretty face had just a tinge of sadness in it, well suited to the character, and her clear and distinct enunciation was a delight. And if some of our older and more famous players would take lessons in enunciation from Miss Bingham it would be a positive boon to playgoers.—*Boston Transcript.*

In Leslie Bingham the star has secured an excellent aide, her portrayal of Lucy being excellent.* * * * shared the honors of the evening with Miss Bingham.—*Buffalo Courier.*** *

## BROOKLYN AMUSEMENTS.

SATURDAY, May 11.

The general showing for the week at the theatres was not particularly attractive, excepting three houses, weather conditions probably somewhat influencing the result.

All on Account of Eliza, a previous hit at both the Columbia and Amphion, was the closing feature of the regular season at the Montauk. Clara Lipman was again the charming young schoolmistress, while Louis Mann, with his remarkable dialect that none of the copyists have successfully duplicated, caught many laughs and proved in addition his merit as an actor. The excellent supporting cast, numbering the veteran Mrs. E. A. Eberle, William F. Carroll, Emma Janvier, Edwin Nicander, Christine Blessing, Charles Sturges, Louise Sydneth, Oscar Dane, and Edward See, were all happily placed, and the presentation in its entirety, even on successive hearings, leaves one of the season's pleasantest memories. Mrs. Isabel Hoyt-Hecht next presents a section of the Castle Square Opera company, the first half of their inaugural week to be devoted to Lohengrin, the rest being taken up with Lucia di Lammermoor, preceded by the prologue of I Pagliacci.

At Hyde and Behman's Bert Coote again served Supper for Two to the evident satisfaction of the many, his able assistants being Marie Pavey, Charles Macdonald, and Cissie Graham. Katherine Bloodgood, who had been largely featured for a return engagement, was replaced by Louise Gunning, who, appropriately costumed, sang a bouquet of Scotch melodies. Charlie Case gave his always entertaining chat about the members of his household and the condition of their home affairs. Warren and Blanchard made a favorable impression with My Valet, the fine resonant voice and admirable singing of one of the team being an important factor in their joint success. Fred Brown, the dancing monologist, if seen some two decades ago, would have made such old-timers as Bobby Newcomb, Tommy Hengler, and his partner, Delehanty, take to the woods out of pure chagrin. James Finney and his sister, Marie, brought the show to a close with their interesting natatorial feats and tests of aquatic endurance. Other names in the olio included George Snyder, Wright Huntington, and Harry Buckley. Manager Henry W. Behman next announces Robert Hilliard, Lottie Gilson, Press Eldridge, Clarice Vance, and Sam, Kittie and Clara Morton.

Probably the nearest approach to a real metropolitan atmosphere at the Grand Opera House during the whole of the current season was the production there of My Lady, which was brought over for a week, the booking serving as a stopgap between its withdrawal from the Victoria and its transfer to Philadelphia on May 13. The entire presentation, complete in every respect, cast, mounting and ensemble, was here seen exactly as during its run of ninety-three performances at the Victoria in Manhattan. Charles J. Ross again demonstrated his eminence in the field of burlesque by his capital enactment of the "personal representative of the Cardinal." Norma Whalley's Anne of Austria was also an enjoyable bit, her interpolated travesty in conjunction with Mr. Ross on Mrs. Dane's Defense being especially felicitous. Gilbert Gregory, Lotta Faust, Clinton Crawford, Cheridah Simpson, Gus Yorke, Lottie Medley, Nick Adams, Eva Tanguay, James Harrigan, and Tom Browne all helped collectively to make a thoroughly good whole. Specialties of excellent quality were introduced by Yorke and Adams, Tom Browne, Hickey and Nelson, Czarina, Harrigan, and the Beaumont Sisters, the well sung and tuneful duets of the latter being one of the most applauded features of the entertainment. The regular season of the Grand, its second under control of Lewis Parker, is now at an end, its term of thirty-six weeks, dating from Saturday night, Sept. 1, having been filled with The Heart of Maryland, The Telephone Girl, Mrs. B. O'Shaughnessy, A Hole in the Ground, That Girl from Maxim's, Slaves of the Orient, A Hot Old Time, The Rounders, Le Voyage en Suisse, The Sign of the Cross, The Shaun Rhue, The Kerry Gow, A Man from the West, The Village Postmaster, Hearts of Oak, Woman and Wine, The Parish Priest, The Floor Walkers, The Rebel (fortnight), William H. West's Minstrels, The Merry Tramps, Sis Hopkins, At Piney Ridge, The Dairy Farm, McFadden's Row of Flats, Lost River, A Wise Guy, Kellar, the magician, Shore Acres, Barbara Frietchie, Quo Vadis, The Little Minister, A Trip to Chinatown, Sapho, Old Jed Prouty, and My Lady, those especially featured being George W. Monroe, Emma and John Ray, Thomas Q. Seabrooke, Joseph Murphy, James J. Jeffries, Daniel Sully, Ward and Vokes, Andrew Mack, William West, the Lilliputians, Rose Melville, David Higgins, Georgia Waldron, Elita Proctor Otis, Kellar, Effie Ellsler, Frances Stevens, Harry Gilfoil, Sadie Martinot, Richard Golden, and Charles J. Ross.

The Novelty's closing week had H. V. Fitzgerald, the rapid change artist, who quickly alternated back and forth from one to the other of the eight characters he assumes in his sketch, A Night at Monte Carlo. Other turns were contributed by Flatt and Sutherland, Trovollo, Weller and Schuyler, Aurie Dagwell, the three Livingstons, Joe Flynn, Zeda and Elden, also the Americus Comedy Four. Manager Percy Williams donates the house on Monday night for the annual benefit to all the employes, back and front, the principal card announced being James J. Corbett.

The Columbia continues Ben Hur for a fourth week, the cheaper portions of the house being fairly well filled.

The Star's regular contingent expressed themselves well satisfied with the Bohemian Burlesquers, which Manager William L. Bissell replaces with The Hot Air Club.

The Williams Music Hall had the ever welcome Mr. and Mrs. Mark Murphy, whose Seventh Son of the Seventh Son is always sure of a three-ply hit, even to those with whom it is most familiar. Others named were M. C. Lawrence, Hughes and Anger, Al. Waltz, the Taylor Trio, Tommy Baker, the Three Barretts, with Elliott and Aleene. The Fads and Follies of W. L. Bissell is the next Music Hall booking.

Old Jed Prouty and Richard Golden did not seemingly appeal to the Gayety's patrons, who for some occult reason stayed away from an excellent entertainment that deserved far better results. Manager Bennett Wilson next rings in The Still Alarm and Harry Lacey, after which follows Robert Fitzsimmons and The Honest Blacksmith.

The Orpheum's billing contained the names Ameta, the Australian Andersons, James J. Corbett, the Tennis Trio, Jessie Millar, Staley and Birbeck, Ernest Hogan, Melville and Stetson, Irene La Tour and Zaza, the Blondells, and Odell Williams.

The Bijou for its final week presented Iola Pomeroy in A Romance of Coon Hollow. Tonight ends the eighth season of this house, which previous to Saturday evening, Sept. 1, when opened by Hyde and Behman, and managed for them by Lewis Parker and his assistant, Frank Abbott, had been one of the Bennett-Gulick circuit, represented by Harry C. Kennedy. The current season, covering thirty-six weeks, has been filled with The Bowery After Dark, Shenandoah, M'liss, The Angel of the Alley, The Gunner's Mate, The Sons of Ham, Two Little Vagrants, King of the Opium Ring, Man's Enemy, Siberia, Sporting Life, Mavourneen (two weeks), A Hot Old Time, Superba, The Honest Blacksmith, In Wall Street, Eight Bells, Through the Breakers, In Old Kentucky, Lost in the Desert, On the Stroke of Twelve, Across the Pacific, The Still Alarm, An African King, The Mormon Wife, A Guilty Mother, Reaping the Whirlwind, The Silver King, The Convict's Daughter, Uncle Tom's Cabin, On the Suwanee River, The Dangers of Paris, The Tide of Life, The Still Alarm (return date), and A Romance of Coon Hollow. One booking covered a fortnight and another play was given a return week, those people being specially featured comprising Terry McGovern, Nellie McHenry, Williams and Walker, Chauncey Olcott, Johnnie and Emma Ray, Robert Fitzsimmons, Kelly and Mason, Brothers Byrne, and Harry Lacy, with Cari Haswin.

"Master" X. S. Wood retires The Boy Tramp at the Lyceum, next presenting there The Orphans of New York.

With the coming of the Castle Square forces to the Montauk, which in one sense puts this theatre in the arena with the stock houses, and the advent of the Aubrey Stock at the Grand Opera, under the present control of the Mittenthal Brothers for the time being, it is a fact that Brooklyn has half a dozen houses simultaneously given over to repertoire by stock organizations at popular prices, the contest waging between the Montauk, Grand Opera, Payton, Park, Criterion and Lyceum. For the advent of Summer weather, these conditions are remarkable and not previously paralleled here.

JUSTAND FAIR.

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# CORRESPONDENCE.

(Continued from page 6.)

Wolff, manager: R. C. Goodwin and Maxine Elliott in The Merchant of Venice 7. Maude Adams in L'Aiglon 9, 9. Kellar 10, 11. Lyceum Stock co. open their season 13.

**GLOVERSVILLE.**—DARLING THEATRE (Will E. Gant, manager): William H. Crane in David Harum 2. The theatrical event of the season was the appearance of Mrs. Fiske in Becky Sharp 6 to a large and fashionable audience. The play is a delightful one in every sense, and it was charmingly produced by a strong co. Mrs. Fiske established herself firmly in the hearts of the Gloversville public, and was given a warm welcome.—ITEMS: The Darling Theatre, which opened Oct. 30, closed a very successful season with Mrs. Fiske. Manager Gant deserves great praise for the number and class of attractions he has given the public.

**HUDSON.**—OPERA HOUSE: Among the Breakers 3 by St. Mary's Dramatic Society (local), for Catholic Church Building Fund; large and pleased audience. William Fitzgerald, John Furdy, M. F. Troy, James Brennan, Thomas Lilly, James Hamilton, Miss M. Guinan, Miss C. Brennan, Miss A. Freel, and Miss N. Mullins were conspicuous in the cast. Nell Gwynn 9. A Bachelor's Dinner and vaudeville 24 by Poughkeepsie Club.—HENDRICK HUDSON HALL: Military and Naval Bazaar 14-16, producing Trial by Jury, for benefit of Chapter House of D. A. R.

**JOHNSTOWN.**—GRAND OPERA HOUSE (A. L. Covell, manager): Alma Chester 9-11. Kellar 17; closes the season.—ITEM: Charles H. Hall, formerly manager of the Grand Opera House, Johnstown, N. Y., has again assumed the management of the "Gem Resort of the North," Saratoga Park. Vaudeville performances will be given twice a day, beginning July 1. Many improvements have been made in the park grounds.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): The Bon Ton Stock co. closed a successful week's engagement 4. Arizona pleased fair audience 3. Viola Allen and an excellent co. in In the Palace of the King was enthusiastically received by an overflowing house 6. E. H. Sothern in Hamlet was greeted by a crowded house 7; satisfactory performance. Vera De Noie Stock co. 8-11. Irene Myers co. 13-25.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): When We Were Twenty-one (return) 4. Chester & Vondo opened for a week in To the Rescue 6, following with The Queen's Defender, Ten-Ton Door, The Devil's Advocate, and The Christian of Hawk's Roost. A Stranger in a Strange Land 13. John Drew 15. Louis Mann and Clara Lipman 16. Viola Allen 25.

**NEWBURGH.**—ACADEMY OF MUSIC (F. M. Taylor, manager): The Christian 4 (return) met with cordial reception from large audience. Irene Myers co. 6-11 opened in The Stowaway; crowded house. Other plays: The Ensign, Under Two Flags, The Corner Grocery, Maid of the Mill, The White Rat, Little Lord Fauntleroy, and The Two Orphans. Band concert (local) 14. John Drew 16.

**GENEVA.**—SMITH OPERA HOUSE (F. K. Hardison, manager): The Eleventh Hour 6; good performance; light business. Boer War and Passion Play Pictures 7. The Mystic Midgets (local) 10, 11. The Princess Chic 14 (second return date). Geneva Choral Union, annual May Festival (local), 21. The Angel of the Alley 24.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKechnie, manager): Irving French co. 2-4 in A Runaway Wife, A Jolly Affair, and O'Moore's Courtship; co. and business fair. Klark-Scoville co. 6-11 in My German Friend, Across the Trail, A Country Kid, The Silent Partner, Uncle's Holiday, and The Wyoming Mail to light houses; fair co.

**AMSTERDAM.**—OPERA HOUSE (George McClumpha, manager): William H. Crane in David Harum 4. Peter F. Dailey in Hodge, Podge and co. drew a medium house 6 and was heartily received; production first class; chorus strong;. Peter F. Dailey's singing scored a hit. Union College Glee Club 22. A Trip to Coontown 28.

**BERKSHIRE.**—GRAND OPERA HOUSE (Ben Schermer, manager): Klark-Scoville co. last half of week in The Silent Partner, Uncle's Holiday, and The Wyoming Mail; capable co.; good houses; first-class specialties introduced by F. J. Miller, C. C. Miller, and Dilger and Anderson. Kellar 16.

**FREDONIA.**—GRAND OPERA HOUSE (L. N. Starr, manager): Barber Hose Co. benefit, consisting of local and professional vaudeville, 17. Culhane, Chace and Weston's Minstrels 29.—ITEM: Mr. Starr, the manager of this house, expects to put out a vaudeville show under canvas this Summer, starting about June 15.

**UTICA.**—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Duy, resident manager): Alberta Gallatin in Nell Gwynne 6, 7; good performance; fair houses. Secret Service 8 (benefit of the Building Trades Council). William H. Crane in David Harum 9-11.

**SALAMANCA.**—OPERA HOUSE (J. D. Melenbacher, manager): Gus Cohan Comedy co. in The Hoosier Girl, Don't Tell My Wife, and A Jolly Good Fellow 2-4; specialties by Gus Cohan, Kate Watson, and Lillian Starr; Elkon's trained dogs were a special feature; good business and performances.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, manager): Alvin Joslin 2; large house; performance fair. Gorton's Minstrels 10.—ITEM: D. H. Haley left town April 25 to join Sautelle's Circus at Homer, N. Y.

**ELMIRA.**—LYCEUM THEATRE (M. Reis, manager): E. H. Sothern's production of Hamlet 8 drew a large and pleased house. Adelaide Keim was seen to advantage as Ophelia and the entire co. was competent. Viola Allen 10. Mikado (local) 15-17.

**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumberg, manager): Himmelein Stock co. opened for the Summer season 6 to capacity of house. Northern Lights was produced; the co. is excellent. Wife for Wife 9-11.

**GLENS FALLS.**—EMPIRE THEATRE (J. A. Holden, manager): William H. Crane in David Harum 2. The Princess Chic 16. Louis Mann and Clara Lipman 18.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Sousa's Band 4; large house; fine concert. William H. Crane in David Harum 8. Tennessee's Pardner 15. A Trip to Coontown 18.

**COHOES.**—NEW OPERA HOUSE (E. C. Game, manager): The Royal Box 6 pleased large audience. Mrs. Fiske in Becky Sharp 7 delighted critical audience. Alma Chester 13-18.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Secret Service 6. William H. Crane in David Harum 7. The Princess Chic 13. Kellar 14. Clara Turner 16-25.

**ONEIDA.**—MUNROE OPERA HOUSE (Smith and Preston, managers): The Eleventh Hour 4; crowded house pleased. Rebecca's Triumph (local) 7 closed the season.

**MEDINA.**—OPERA HOUSE (Cooper and Hood, managers): Tennessee's Pardner 13 closes the season.—ITEM: Hinchey and Verrey will manage the house next season.

**PORT JERVIS.**—GRAND OPERA HOUSE (W. A. Knibel, manager): Alvin Joslin 4; fair business; good performance; co. closed season here. Season here closed.

**DUNKIRK.**—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Old Arkansaw 2; light house; fair performance. Kellar 9. The Angel of the Alley 22. Culhane, Chace and Weston's Minstrels 23.

**OLEAN.**—OPERA HOUSE (J. H. Havens, manager): Culhane, Chace and Weston's Minstrels 6 canceled. Irving French co. 13-15.

**PENN YAN.**—YATES LYCEUM (H. E. Bell, manager): The Eleventh Hour 7; good performance and business.

**LOCKPORT.**—HODGE OPERA HOUSE (Charles G. Stevens, manager): The Princess Chic 7; excellent performance; good business. The Eleventh Hour 10.

**FULTON.**—STEPHEN'S OPERA HOUSE (Wallace and Gilmore, managers): Clara Turner Stock co. 9-11.

**LOWVILLE.**—TOWN HALL (George Sherwood, chairman): The Royal Box April 27; small house; excellent co.

**CATSKILL.**—NELIDA THEATRE (Kortz and Laupman, managers): The District School (local) 8; excellent performance and house.

**WELLSVILLE.**—BALDWIN'S OPERA HOUSE (F. A. Rathbone, manager): Gorton's Minstrels 18 will close the season.

**WARSAW.**—IRVING OPERA HOUSE (F. E. Baker, manager): Culhane, Chace and Weston's Minstrels 18.

**PERRY.**—AUDITORIUM (Cole and Stanton, managers): Tennessee's Pardner 13. Culhane, Chace and Weston's Minstrels 20.

**AUBURN.**—BURTIS OPERA HOUSE (F. S. Newton, manager): The Chimes of Normandy (local) filled the house 3. William H. Crane in David Harum 6.

**ONEONTA.**—NEW THEATRE (F. W. Lloyd, manager): The Christian closed a successful season for our theatre 3; production and house good.

**MIDDLETOWN.**—CASINO THEATRE (H. M. Starr, manager): All On Account of Eliza 15.

**BATAVIA.**—BILLINGER OPERA HOUSE (E. J. Billinger, manager): Dark.

**LYONS.**—MEMORIAL THEATRE (Burt C. Osborn, manager): Klark Scoville co. 20-25.

**CANASTOTA.**—BRUCE OPERA HOUSE (E. J. Preston, manager): Kellar 15.

**WHITEHALL.**—MUSIC HALL (Henry C. Jillson, manager): Dark.

## NORTH CAROLINA.

**ASHEVILLE.**—GRAND OPERA HOUSE (E. M. Martin, manager): My Friend from India April 30; fair house; audience pleased.—ITEM: City street railway co. are making big preparations for Summer vaudeville at Riverside Park.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): The Village Parson 1 was well presented to small house. The Little Minister 3. The Telephone Girl 6. Stanley Opera co. 8. Roney Boy's Concert co. 11. Blanche Walsh 13. Nathan Hale 24, 25. Hans Hanson June 6.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager): The Little Minister 2. The Highwayman was presented to good business 6; capable co. Scandia Society (local) 17. The Evil Eye 22. Elks' Circus (local) 31. The Telephone Girl 8 canceled.

**JAMESTOWN.**—OPERA HOUSE (H. P. Smart, manager): The Little Minister April 27 to small house. Blatchford Kavanagh, and Roney Boy's Concert co. 7.

**WAHPETON.**—OPERA HOUSE (R. W. Beatty, manager): Dark.

**CRAYTON.**—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

## OHIO.

**DAYTON.**—VICTORIA THEATRE (Lee M. Bode, general manager): G. C. Miller business manager): Theatrical stage employes gave their annual benefit to light business 2; it was a failure financially and artistically, a deplorable fact, as it was deserving of better success. Mrs. Leslie Carter, as Zaza, to excellent business 6; the play has not deteriorated as to its immoral fervor, and seems to be as popular as ever; the supporting co. was excellent, and the stage settings were in keeping. Mrs. Carter was complimented by numerous curtain calls, which is attributed much to the fact that this is her home.—PARK THEATRE (Harry E. Feicht, manager): Quo Vadis to light business 2-4; inferior co. Rose Melville in Sis Hopkins 6-8; S. R. O.; the bright and vivacious star was surrounded by a competent co. and gave a delightful interpretation of her pleasing play.—ITEMS: Manager Harry E. Feicht gave his illustrated talk on Oberammergau to a large and brilliant audience at Middletown, O., 30.—Edward Fox, the advertising agent and doorkeeper of the Valentine co., of our city, has gone to Columbus, O., where he will remain until the opening of the regular season of the Victoria Theatre. J. W. WEIDNER.

**TOLEDO.**—VALENTINE THEATRE (L. M. Bode, manager): Otto Klives, business-manager): Richard Mansfield in Henry V to big house 6; good performance. Mrs. Carter drew fair house to see Zaza 7; excellent performance. Skinner, Robson and Le Moyne 23.—LYCEUM THEATRE (Frank Burt, manager): Rusco and Holland's Minstrels to good business 5-8; fair performance.—ITEM: James E. Fennessy and H. Heuck, representing the People's and Heuck's, Cincinnati, and the Empire, Indianapolis; J. E. Butler, of the Standard, St. Louis, and the Standard; Kansas City; John Whallen, of the Knickerbocker; Louisville; Wood Campbell, of the Star, Cleveland; H. H. Williamson, of the Academy of Music, Pittsburg; L. Kernan, of the Lyceum, Washington, and the Monumental, Baltimore, met here 6, for their annual conference on the Empire theatrical circuit. C. M. EDSON.

**BELLAIRE.**—COLUMBIA THEATRE (Edward L. Moore, manager): King Dramatic co. opened week's engagement April 22 with Hands Across the Sea; S. R. O. all week. Other plays: Faust, The Sporting Duchess, Monte Cristo, Cumberland '61, The Three Guardsmen, Held by the Enemy, The Cherry Pickers, Storm Beaten, and The Victorian Cross; co. good. Van Dyke-Eaton co. opened 6. Plays: The Parisian Princess, Jack's Wife, Friends, Across the Trail, Arabian Nights, Two Nights in Rome, Law of the Land, and Woman Against Woman. Tim Murphy 13. Rose Melville in Sis Hopkins 15.—ITEM: Rose Melville closes the season at the Columbia. Manager Moore is to be congratulated on the uninterrupted success which has attended him throughout the season.

**URBANA.**—MARKET SQUARE THEATRE (Frank McAdams, manager): Hi Henry's Minstrels 4; good house and pleased to the limit; especially praiseworthy were the cornet solos of Mr. Henry, the singing of J. A. Probst, the dancing of Corrigan and Dove, the clay modeling of Belknap, and the character sketch by Mitchell and Gates. The red letter feature of the programme was the Couture Brothers in acrobatic work. The Prisoner of Zenda 8. Sis Hopkins 9. Rupert of Hentzau 14.—ITEMS: Mr. and Mrs. Herbert Hilton spent 4 with Urbana friends.—Helen and Iris Kennedy, who are visiting their home, were the features of a local entertainment 4, in their dancing specialties. WILLIAM H. McGOWN.

**WARREN.**—OPERA HOUSE (Elliott and Geiger, managers): Kellar, 2; crowded house; first-class performance. Bert Marshall's Juveniles 13-15. Vogel and Deming's Minstrels 21.—ITEMS: Gus Lentz, of the Carner Stock co., and James Dilley, of Kidnapped in New York, are home for the season; the latter is sick.—L. R. St. John and C. B. Shelley will fill orchestral engagements at the Auditorium at Conneaut Lake.—Clifford Mallory, will soon present Vermont, auspices L. O. T. M., with local cast.—High School chorus produces Chossing the National Flower 10.—Phillips' U. T. C. opened season in Warren 6 with two fair performances, and to good business.

**TIFFIN.**—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Kellar delighted a large audience April 29. A Wise Woman 2; good business. Miss Lamour and Frederick Murphy deserve special mention. The Prisoner of Zenda 3; big business; audience pleased. Rupert of Hentzau 10. Way Down East 14.—ITEMS: Manager Collins has secured a lease of the Opera House at Mansfield, Ohio, and will book the same in connection with his houses here and at Shelby, Ohio.—Kellar was pleasantly entertained while here by his old friends, Mr. and Mrs. Frank Snell.

**MT. VERNON.**—WOODWARD THEATRE (Forbing and Torrey, managers): Hi Henry's Minstrels 1 closed the season to large audience.—ITEMS: Manager Torrey will open Hiawatha Park and Casino 30.—William C. Reeves, P. B. Chase's worthy representative at the Lyceum, Baltimore, Md., will spend the Summer with his wife at Lake Hiawatha Park.—Edward Wing, having closed with Sun's Minstrels, has joined Hi Henry for the balance of season.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (Smith and Whitehill, managers): Hi Henry's Minstrels 3; small, but appreciative audience; a new departure in the first part, entitled The Bachelors' Club, deserves mention.—ITEMS: O. W. Roche, leading man of the Irene Myers co., is here for the Summer.—The State G. A. R. Encampment held forth here this week.

**BRYAN.**—JONES OPERA HOUSE (MacPhail and Mallory, managers): They Want Me 1; good performance; small house. A Wise Woman 4; audience pleased; packed house. Season closed.—ITEM: During the Summer the stage will be remodeled and will be made large enough to play almost any attraction on the road.

**FOSTORIA.**—OPERA HOUSE (C. C. Sank, manager): Field's Minstrels 2; fair business; good performance. Faust Family deserve special mention. Walker Whiteside 9.—ITEMS: Harry Hardy, of this city, has accepted the position of press agent for Wallace Circus.—Manager Sank spent Sunday in Cincinnati.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Milk White Flag 6 (benefit to Falte's Orchestra); S. R. O.; excellent performance. Mary Marble, the Fanchonettl Sisters, and Little Chip in specialties deserve mention. Miss New York, Jr., 9. Columbian Comedy co. 20-25.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (George W. Bowers, manager): Phil Hunter, amateur magician, filled the house with delighted audience 3. Walker Whiteside will close the season 16.—ITEM: Mr. and Mrs. Will N. Rogers joined a co. at Pittsburgh, 4.

**JACKSON.**—GRAND OPERA HOUSE (Frank C. Morgan, manager): Dark.—CRESCENT OPERA HOUSE (Guy Rut, manager): Hi Henry's Minstrels 7; fair house and performance.—ITEM: The management is having a handsome new drop curtain put in.

**THOMASVILLE.**—CITY OPERA HOUSE (Elvin and Van Ostran, managers): L. V. Busche and Nellie Snyder, assisted by local talent, presented Pinafore to large and enthusiastic audience 7. Phil Hunter, magician, to small house 6. Sis Hopkins 14.

**MARTIN'S FERRY.**—STAR THEATRE (I. F. Blumenberg, manager): Vogel and Deming's Minstrels 18.—ITEM: Raving Jack is the title selected for Manager Blumenberg's play. He will take it on the road next season.

**LORAIN.**—WAGNER OPERA HOUSE (Charles Knapp, manager): Chester Bishop co. opened 6 for week in In Old Madrid.—ITEM: Kathleen Stitzler, of this city, joined the Chester-Bishop co. here 7 to play leads.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): The Prisoner of Zenda 11. Rupert of Hentzau 16.—L. M. Luchs, manager): Hi Henry's Minstrels 9. Walker Whiteside 15. This closes Manager Luchs' season.

**AKRON.**—GRAND OPERA HOUSE (T. K. Mabaugh, manager): U. T. C. (local) 4; L. A. Ritter as Haley, and Frank Selle as Marks were the hits of the performance. Bert Marshall Vaudeville co 6-11; co. fair; medium houses. Way Down East 17.

**NEW COMERSTOWN.**—CITY OPERA HOUSE (W. D. Swan, manager): Kinsey Komedy Ko. opened 6 for week to good business; co. first-class. Schubert Club 23.—ITEM: J. Wilkie Rusk, of the Old Arkansaw co., is spending his vacation here.

**XENIA.**—CITY OPERA HOUSE (Charles McClellan, manager): Field's Minstrels 3 pleased big house.—ITEM: Xenia Lodge of Elks, No. 668, attended Field's Minstrels in a body and presented Dan Quinlan with a floral offering.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Kinsey Komedy Ko. completed a week's engagement 4, having played to small houses. Hi Henry's Minstrels 10.

**ASHTABULA.**—AUDITORIUM (Brotherton and Faulkner, managers): Closed for season.—SMITH'S OPERA HOUSE (James L. Smith, manager): Closed for season.

**SANDUSKY.**—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): The Prisoner of Zenda pleased large audience 4. Chester-Bishop co. 13-18.

**MASSILLON.**—NEW ARMORY (William R. Lipps, manager): Kellar April 30; S. R. O.; good entertainment. A Milk White Flag (ushers' benefit) 8. Sis Hopkins 10.

**MARION.**—GRAND OPERA HOUSE: Charles E. Perry, manager): The Prisoner of Zenda 7 pleased fair house. Sousa's Band 9. Benedict's Quo Vadis 11. Rupert of Hentzau 13. Way Down East 15.

**FINDLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): Miss New York, Jr.; fair business; performance pleasing. Elias Day 8. Midnight in Chinatown 10.

**SALEM.**—GRAND OPERA HOUSE (Charles E. Holton, manager): Faust 8. Two Merry Tramps 13. Gorman's Vaudevillians 16-18. Vogel and Deming's Minstrels 20.

**GALION.**—CITY OPERA HOUSE (S. E. Ribbet, manager): Dark.—ITEM: Harry Shunk will manage Seccuium Park Casino this Summer.

**FOSTORIA.**—ANDES OPERA HOUSE (H. C. Campbell, manager): The Prisoner of Zenda 2 pleased small audience. Rupert of Hentzau 9.

**PORTSMOUTH.**—GRAND (W. H. Cutter, manager): Season will probably close with Walker Whiteside 14.

**KENT.**—OPERA HOUSE (Johnson and Green, managers): Rose Hall Minstrels 1, 2; excellent performance; full house.

**NAPOLEON.**—OPERA HOUSE (J. M. Rieger, manager): Dark.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (A. R. Wolf, manager): Walker Whiteside 13.

**BOYNTON.**—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Dark.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (W. H. Cutter, manager): Season closed.

**NEWARK.**—AUDITORIUM (J. B. Rosebaugh, manager): The Prisoner of Zenda 9.

**ELYRIA.**—OPERA HOUSE (H. A. Dykeman, manager): A Milk White Flag 9.

## OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): The Madison Square Theatre co. April 29-4 in A True Kentuckian, Sapho, Hazel Kirke, Marguerite, Storm Beaten, My Uncle from Japan, and East Lynne; satisfactory business and co. Season closed.

**ST. BENO.**—OPERA HOUSE (J. H. Warren, manager): Madison Square Theatre co. 6-8 failed to appear.

## OREGON.

**PENDLETON.**—FRAZER'S OPERA HOUSE (F. J. Houle, manager): Nathan Hale 3; fair performance; good house. La Lois Fuller 8. Harry Corson Clarke 13.

**LA GRANDE.**—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Nathan Hale 2; big house; audience pleased. Harry Corson Clarke 18.

**SALEM.**—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): The Evil Eye pleased large audience April 29.

**BAKER CITY.**—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Nathan Hale 1 delighted large audience. Harry Corson Clarke 17.

## PENNSYLVANIA.

**POTTSVILLE.**—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Vogel and Deming's Minstrels closed regular season 4 to fair business; performance good. Agnes Burroughs 9 canceled.—ITEMS: At Newton 17 young women are preparing minstrels for the benefit of the Firemen's Relief Association.—The Passion Play given in St. Kyran's Church, Beckersville, April 30, by a Girardville co. of which Phil Connell is manager, was well produced and witnessed by a large audience.—Mahanoy City Minstrels, who gave a performance at Ringtown last week, cleared $65.—Resident Manager John Whiteley, of the Academy of Music, received permission from the property owners to put up a bill board on George Street. Tax payers in that vicinity raised an objection and made complaint to Dr. W. H. Robinson, president of the Borough Council. As soon as Mr. Whiteley was acquainted with the fact he stopped building the board, which had already been started, preferring not to have a clash with any of the borough authorities or citizens either.—The Evangelical Church at Schuylkill Haven will be rebuilt and used as an Opera House.—Charles Haussman, manager of Lebanon Opera House, visited Manager Whiteley 2.—A lodge of Elks will be organized at Mahanoy City 22. GEORGE B. STICHTER.

**SCRANTON.**—LYCEUM THEATRE (Burgunder and Reis, lessees): Peter F. Dailey in Hodge, Podge and Co. 3; big business. Mr. Dailey proved a good entertainer; other members of the co. fair. E. H. Sothern in Hamlet 4; excellent performance, in which Sothern made a hit. A Stranger in a Strange Land 6 fair house; co. mediocre. Viola Allen and her excellent co. in The Palace of the King to banner house 7. Miss Allen's acting was artistic and pleasing. William Norris shared the honors. Sis Hopkins 24. John Drew 25.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Charles K. Champlin co. April 29-4; good business; co. capable. Plays last part of week: In Old Virginia, Only a Private, A Double Life, My Uncle from New York, and Trapped Among the Miners. McCauley-Patton co. (return) 6-11; first-class attraction; big business; specialties excellent. Plays: A Minister's Son, A Texas Cowboy, A Wasted Life, Royal Rage, and For Another's Crime. Huntley-Jackson co. 13-18.—ITEMS: Every seat in the Lyceum was sold for Viola Allen forty-two minutes after the box-office opened. In order to supply the demand for seats a special matinee was given at evening prices. The audiences were the largest of the season.—Bertha Galland is visiting friends here.—The Symphony Orchestra will give their annual concert 13.

**WASHINGTON.**—LYRIC THEATRE (F. R. Hallam, manager): Uncle Josh Simpkins 1; small audience; performance good. Midnight in Chinatown 4 filled the house; satisfactory performance. For Fair Virginia 11 canceled. Hearts of the Blue Ridge 14. Sis Hopkins 18.—ITEMS: Manager C. R. Reno, of the Uncle Josh Simpkins co., will shortly launch a new play entitled Along the Kennebec, opening at Tyrone, Pa.—Manager Hallam, of the Lyric, has completed plans for a Summer season of light and comic opera to open June 15 for from four to six weeks. The directorate will be under George F. Knowles, who is associated with Manager Hallam in this venture. Both men leave for New York city 15 for the purpose of engaging the co., which is to consist of thirty people.—Electric fans are being installed in the Lyric and other methods will be utilized to make the house cool and comfortable. The co. will be under the management of Herbert K. Hambly, a former correspondent of THE MIRROR.

**LEBANON.**—THEATRE (Hauk and Kent, managers): Stetson's U. T. C. 2; large house; good business. Thomas Jefferson in Rip Van Winkle 3; large and appreciative audience.—ITEMS: Thomas Jefferson while here was the guest of his cousin, Attorney T. A. Snyder, and enjoyed the afternoon trout fishing.—Indications are that a new house will be built here during the Summer. Work on the trolley road was begun this week, which, when finished, will give us a non-competitive drawing population of 12,000.—Burgess Malloy, editor of the Lansford, Pa., "Record," and the manager of a "Way Down East co., had some differences during the latter's stay in that town, which resulted in a suit being brought by Burgess against the manager. The manager was not favorably impressed with some comment in reference to the performance that Burgess had placed in his paper, and when the latter's wife presented the "Press courtesy" at the door she was refused admittance and the suit was the outcome.

**LANCASTER.**—FULTON OPERA HOUSE (Decker and Gleim, managers): Viola Allen supported by a large and efficient co., gave a magnificent production of In the Palace of the King to a crowded and delighted house 3; the work of Robert T. Haines was especially good. Black Patti's Troubadours did fair business 4. Black Patti was suffering from a cold and the performance was not satisfactory. Vogel and Deming's Minstrels gave a fair performance to fair business 7. The O'Brien Brothers, acrobats, deserve mention. My Friend from India with Max Vokes, pleased small audience 9. Pinafore (local) 10, 11. In a Balloon 13. John Drew 21. Sousa's Band 24.—ITEMS: Local amateurs calling themselves Darktown Sports, gave a minstrel performance in the Armory 4.—J. J. Senft, flute and piccolo player, of this place, has joined Liberati's Band, Cincinnati.

**WILKES-BARRE.**—THE NESBITT (Burgunder and Coons, lessees; M. F. Coons, manager): The Princess Chic 6; good house and [illegible] in Hamlet 6 pleased large and [illegible] audience; management [illegible]. A Stranger [illegible] Land 8; good production. A Stranger [illegible] in The Palace of the King 8; business [illegible] acute sickness Sis Hopkins 24. John [illegible] GRAND OPERA HOUSE (Burgunder and Reis, lessees; M. F. Coons, manager): Marmaduke Parlow co. April 29-4. Plays last half of week: Joe Bowers, Down, The Border Tragedy, and A Jewish Children [illegible] business; capable co. [illegible] 6-11. Plays: An Innocent Sinner, Romance of Coal and Love, The Fatal Card, Wicked Sinners, and The Tornado. Vera De Noie co. 13-18.

**EASTON.**—[illegible] OPERA HOUSE (W. K. Dewalter, manager): Miss Elsie in Every Inch a Man 2 delighted a large and fashionable audience. The [illegible] scene in the [illegible] act was [illegible] and received encores. [illegible] Minstrels (local) 3; fair business; performance [illegible] Vera Allen 4 in [illegible] Kings; capacity of house; [illegible] Miss Allen accorded to her [illegible] from a well [illegible] Jessie Sawtelle co. 6-11 opened [illegible] business. Plays first half of week: [illegible] Cumberland '61, The New South, A Gem of [illegible] Country Courtship, and Escaped from the [illegible] Indian; first-class specialties. John Drew 27.

**ALLENTOWN.**—LYRIC THEATRE (Nesbitt and Worman, managers): Black Patti's Troubadours had a fair audience 2; pleasing performance. The Princess Chic attracted good audience 3. Management of Sylvia, in the title role, secured a hit. Others worthy of mention are Estella Underwood, Herbert Wilke, and Thomas C. Leigh; co. is well trained and good to look upon; excellent production. The best of the Allentown Band concert series was given 6. Anna Elizabeth Kelley was the soloist; she received liberal applause. Mildred Holland in The Power Behind the Throne 7 was the attraction for Manager Worman's annual testimonial; co. below the average; audience disappointed.

**HARRISBURG.**—GRAND OPERA HOUSE (Nathan Appell, manager): Holden Comedy co. opened for five days April 29 and played to discouraging business; co. and specialties average. Plays: Knobs o' Tennessee, Quo Vadis, Sapho, A Barrel of Money, Nobody's Claim, The Diamond Breaker, The Crucible, Captain Horne, Over the Sea, and The Denver Express. E. H. Sothern in Hamlet 3. Way Down East 7; good business; pleased audience. My Friend from India 8; small house; fine performance. Commonwealth Band Concert (local) 23. Phil Hunter, magician, 11. Cumberland '61 13. John Drew 22. Sousa's Band 24. Sawtelle Dramatic co. 27-June 1.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Louis James and Kathryn Kidder presented A Midsummer Night's Dream 4, pleasing large audiences. The King Dramatic co. opened a week's engagement 6 in Hands Across the Sea to big attendance. Other plays: Faust, The Sporting Duchess, Monte Cristo, Cumberland '61, The Three Guardsmen, Held by the Enemy, David Garrick, The Cherry Pickers, Storm Beaten, and The Victorian Cross. Humpty Dumpty 9-11. Ernest Gamble Concert co. 15. The Prisoner of Zenda 16. For Fair Virginia 18. Walker Whiteside 21. Sis Hopkins 22. Sousa's Band 23.

**JOHNSTOWN.**—CAMBRIA THEATRE (J. C. Mishler, manager): Louis James and Kathryn Kidder, with excellent support, presented A Midsummer Night's Dream 3 in a creditable manner; business good. Joshua Simpkins 4 pleased good house. Humpty Dumpty (Dickson and Mustard's) 9-11. The Prisoner of Zenda 15. Sis Hopkins 29. Rupert of Hentzau 21. Sousa's Band 23.—ITEMS: The Johnstowners, an extravaganza on local happenings, written by R. Wade Davis, of Altoona, will be produced here shortly. It will be for the benefit of the local Y. M. C. A.—Twenty-eight new members were initiated into the local lodge of Elks 7.

**UNIONTOWN.**—GRAND OPERA HOUSE (Harry Person, manager and lessee): Joshua Simpkins April 26; large audience; co. fair. King Dramatic co. 29 had successful engagement in Hands Across the Sea, The Sporting Duchess, Cumberland '61, Held by the Enemy, The Cherry Pickers, and Victorian Cross; co. and scenery above average. Hearts of the Blue Ridge 13. Sis Hopkins 17. Walker Whiteside 20. Vaudeville 25.—ITEM: T. R. Bollum, of Washington, Pa., and Harry Beeson, of Uniontown, Pa., well-known Pennsylvania theatre managers, are in New York this week.

**POTTSTOWN.**—GRAND OPERA HOUSE (Grant M. Koons, manager): Quo Vadis 1; large and delighted audience. Vogel and Deming's Minstrels 3; good co.; big business. Dickson and Mustard's Humpty Dumpty, with George H. Adams in leading role, 6; good patronage; fine co.—ITEM: Archie Boger, of Boger Brothers' Next Door, has started a circus and opens here 11.

**BETHLEHEM.**—GRAND OPERA HOUSE (O. H. Gernet, local manager): Black Patti's Troubadours in A Darktown Frolic filled the house 3 and gave one of the most entertaining diversions of the season. Stetson's U. T. C. packed the house 4; performance good; transformation scene a feature. A Stranger in a Strange Land 9; big business; strong attraction. Season closed.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Fisk and Reeber, managers): The Christian 1; fair and elated audience. Mildred Holland 4 (return) in The Power Behind the Throne to small but enthusiastic audiences. Way Down East 6 to good and appreciative audience.—ITEM: The advance sale for Viola Allen 9 is phenomenal.

**HAZLETON.**—GRAND OPERA HOUSE (Henry Weber, manager): Mildred Holland and excellent supporting co. played a return engagement 2 in The Power Behind the Throne to S. R. O. Little Bo-Peep 10, 11 (local). Macauley-Patton co. 13-18.—ITEM: Mildred Holland's new play, to be presented the latter part of next season will be Catherine the Great.

**DU BOIS.**—FULLER'S OPERA HOUSE: White's Faust 3; S. R. O.; fair performance. Hearts of the Blue Ridge 9. A Milk White Flag 13 canceled.—ITEM: The Opera House has been sold and will be remodeled for use as a church, and Manager Way is organizing a stock co. for the purpose of building a first-class theatre, to be ready for opening of next season.

**OIL CITY.**—NEW OPERA HOUSE (George H. Verbeck, manager): Faust 4; fair house matinee; evening big business. Gus Cohn co. 6-8; good performances and houses. Howe's Moving Pictures 10. The Drummer Boy of Shiloh 13-15. Hi Henry's Minstrels 21.—ITEM: The season will probably close 21; it has been a profitable one.

**MAHANOY CITY.**—KAIER'S OPERA HOUSE (J. J. Quirk, manager): Mildred Holland in The Power Behind the Throne 6; big business; first-class attraction. Season at this house closed 9.—HERBERT'S OPERA HOUSE (H. E. Carpenter, manager): Closed for the season. R. W. SCHERTINGER.

**KITTANNING.**—GRAND OPERA HOUSE (C. W. Park, manager): C. W. Park Stock co. opened 6-11 to S. R. O. and continue to play to packed houses; co. and specialties first-class. Plays: A Midnight Call, Sapho, Why Jones Left Home, The Two Orphans, Peck's Bad Boy, and U. T. C.

**LEBANON.**—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Haussmann, manager): Vogel and Deming's Minstrels 6; fair house; excellent co. George H. Adams in Humpty Dumpty 7; good house; co. excellent. My Friend from India 10.

**WATCH CHUNK.**—OPERA HOUSE (Robert Heberling, manager): Lester Walter Stock co. 6-11 opened to fair business; performance good. Plays: The Prince of Russia, The Counterfeiter's Daughter, and The Fatal Wedding.

**COLUMBIA.**—OPERA HOUSE (James Crowthers, manager): Sevengula, hypnotist, April 29-4; business fair; entertainment satisfactory. Vogel and Deming's Minstrels 8; big house; performance first class.

**RENOVO.**—KANE'S THEATRE (John T. Kane, manager): Culhane, Chace and Weston's Minstrels 2; fair house; performance poor. Lester Walter Stock co. in The Prince of Russia, Fallen Among Thieves, and The Fatal Wedding first half of week of 13.

**WAYNESBURG.**—OPERA HOUSE (J. W. Munnell, manager): Midnight in Chinatown 6; fair performance; good business. For Fair Virginia 10 canceled. Hearts of the Blue Ridge will close season 15.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (Gamble and Downer, managers): Midnight in Chinatown 3; good house; satisfactory performance. House closed until Sept. 1.

**SUNBURY.**—OPERA HOUSE (James Young, manager): Season closed.—ITEM: The work on the new Chestnut Street Theatre is progressing rapidly under

...Barnum & Bailey's Circus ...big business; fair performance.

SEDALIA.—MOSER'S GRAND OPERA HOUSE (...resident manager): Gus ... to S.R.

WARRENSBURG.—ACADEMY OF MUSIC (E. A. ...manager): Sousa's Band 6; big house; audience pleased. A Milk White Flag 10.

CARBONDALE.—GRAND OPERA HOUSE (Dan ...manager): The Christian 2; good house; ...Way Down East 11.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. H. Goldsmith, manager): Dark.

DANVILLE.—OPERA HOUSE (F. C. Argle, manager): Dark.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Dark.

SANFORD.—OPERA HOUSE: Dark.

## RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Daniel R. Ryan co. 6-11. Plays: The Three Musketeers, O'Brien, the Contractor, Ingomar, The Fatal Wedding, The Sign of the Crucifix, The Galley Slave, His Love and His Wife, A Midnight Marriage; capacity houses thus far 9; satisfactory performances. A Bachelor's Honeymoon 14. The Monks of Melrose 28.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Thomas E. Shea in Dr. Jekyll and Mr. Hyde was the bill for Manager Ogden's annual benefit 6; good house pleased. When We Were Twenty-one 8. A Country Merchant 11. A Bachelor's Honeymoon 13. The Farnsworths 14-19.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Garrick Stock co. in Lynwood 6-8; fair business; performance good. H. J. Waite in his violin specialty made a hit.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): A Country Merchant 7; fair house and performance.—ITEM: Jacob Litt at Watch Hill, R. I., for the Summer.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): House closed for season.

## SOUTH CAROLINA.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): 'Tis He 2; performance good; small house. Season closed.

## SOUTH DAKOTA.

LEAD.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Sanford Dodge in Ingomar April 26; a most satisfactory performance of a series of good plays to good houses. McPhee and Downie co. in Strangely Parted, East Lynne, and U. T. C. 1-3; fair co. and business. Johnnie Pringle co. 13-18. Beach and Bowers' Minstrels 18.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Durno-Emmet co. April 29; splendid performance; S. R. O. Blatchford, Kavanagh and Roney's Boy's Concert co. 3; fine concert; crowded house. Musical Recital (local) 24.

DEADWOOD.—OPERA HOUSE (H. M. Bennett, manager): Sanford Dodge in Ingomar April 27 closed a satisfactory and excellent engagement; his production of Quo Vadis drew the largest house of the season. McPhee and Downie co. opened 2 in U. T. C. for a four days' engagement; clever specialties; good houses.

## TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. closed their very successful season at this house April 29-4, presenting May Blossom to large and pleased audiences. The management complimented Morris McHugh with benefit performances of Caprice 1; also benefit performances 3 of Gloriana to Anna Bollinger. Manager Boyle takes the co. to Fayetteville, Tenn., 6-8, where they will present Caprice, Nell Gwynne, My Friend from India, and Captain Racket; from Fayetteville the co. goes to Atlanta, Ga., for ten weeks' engagement, opening 13.—THE TABERNACLE: The Nashville May Musical Festival, under the auspices of the Retail Merchants' Association, 2-4, was a decided financial as well as artistic success; the Theodore Thomas Orchestra, of Chicago, was the attraction, with Genevieve Clark Wilson, soprano; Charles W. Clark, baritone; Leopold Kramer, violinist; Sue Harrington Furbeck, contralto; George Hamlin, tenor, and Bruno Steindel, 'cellist, as soloists; a local chorus of two hundred voices, led by Arthur Philips, of Nashville, was a feature of the concerts; at the evening concert 4 a beautiful silver loving cup was presented by the chorus to Mr. Philips.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): The Hopkins Stock co.'s production of The Charity Ball was well received by good houses 6-11; Maude Fealy, as Bess Van Buren, made a big hit; the vaudeville included Kara, Hayman Brothers, and Baby Hudson. Bert Young, treasurer, and Charles Hart, door-keeper, were tendered a testimonial benefit 9. Under Two Flags 13.

## TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): (John A. Kirkpatrick April 27 (San Antonio Lyceum Series) lectured on "The Past and Present of Egypt;" interesting talk; packed house.—EMPIRE OPERA HOUSE (James T. Brady, manager): Ethel Tucker Stock co. in A Woman's Honor April 23-27; light attendance; good performances.

HOUSTON.—SWEENEY AND COOMBE'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): The Knowles April 29-4; good hypnotic exhibitions; business satisfactory.

GREENVILLE.—The Orris-Ober Stock co. closed a successful week 4, playing under canvas. The Noble Outcast, other People's Money, True Irish Hearts, and The Bells; audiences pleased.

DALLAS.—OPERA HOUSE (George Anzy, manager): Henry Greenwall and Phil Greenwall are considering a contract for a $50,000 opera house, with a seating capacity of 1,800, to replace the one burned.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Fanny Hill Burlesquers 3; slim attendance; performance poor.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Dark.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): Dark.

EL PASO.—MYARS' OPERA HOUSE (W. L. Rogers, manager): Dark.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Ralph Bingham 6 pleased small house.

## UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): Sag Harbor 2-4; fair business; performance delightful; the Captain Dan Mabel of George Woodward being very clever. Harry Corson Clarke 9-11.—NEW GRAND THEATRE: Dark.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Harry Corson Clarke 7.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Dark.

## VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Tennessee's Pardner April 29; good performance; fair house. Sousa's Band 1 to S. R. O.; fine concert; management of Charles A. Chapman. Mary Howe and Boston Sextette Club 22.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Sousa's Band 1; crowded house; concert fine. Leon Herrmann 6; good business; entertainment fair.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Murphy and Andrew's Comedians 21.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The season closes with Secret Service 10.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Duffy's Jubilee 7; small house; good performance.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Montalvio, hypnotist, 13-18.

BRATTLEBORO.—AUDITORIUM: Season closed.

BELLOWS FALLS.—OPERA HOUSE: Dark.

## VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Eva May Fay and co. 13-18.—THE GRANBY (Otto Wells, manager): Bijou Stock co. in At Gay Coney Island 6-11; big business; performances good.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): This is the third week of the Giffen Stock co.; The Jilt is being presented to S. R. O.; next week this excellent co. will present Sweet Lavender.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Stanley Warde Hart, hypnotist, 2-7; good business; fair entertainment. Merrie Chymes amateurs 10.

PETERSBURG.—ACADEMY OF MUSIC (William F. French, manager): My Friend from India delighted fair house 6. Tim Murphy 18.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): Old Time Concert (local) 21.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Season closed.

DANVILLE.—ACADEMY OF MUSIC (Neal and Boyt, managers): Dark.

## WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Dullness has been a marked feature for some time at the playhouses here. For the week ending 5 a sleight-of-hand entertainment or spiritualistic exposer held the boards one night, and The Evil Eye played to a large house 2; the spectacular effects were pronounced superior to anything that has been here in some time.—LYCEUM THEATRE (Dean B. Morley, manager): Dark.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittner co. April 29-4; good business; co. well received.

WALLA WALLA.—THEATRE (C. F. Van De Water, manager): La Loie Fuller 7. The Evil Eye 10. Nathan Hale 14.

## WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream 2; fair house; good production. Tim Murphy 11. The Prisoner of Zenda 13. Sis Hopkins 16. Walker Whiteside 17. Howard Gould 20.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Van Dyke-Eaton co. closed a successful week 4 with Jack's Wife, Across the Trail, and Arabian Nights. This closed the house for season.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Columbia Comic Opera co. April 29-4 in La Mascotte, Said Pasha, Fra Diavolo, Bilbee Taylor, The Two Vagabonds, The Bohemian Girl, Olivette, and Giroffe-Girofla; co. and business good. Schumann's Symphony Club 13.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Concert of the Greater Fairmont Band 9; S. R. O. Vogel and Deming's Minstrels 16.—NORMAL AUDITORIUM (J. Walter Barnes, manager): Schubert Symphony Club and Ladies' Quartette 15.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Arizona April 22 canceled on account of flood. Hi Henry's Minstrels 8; first-class performance; large house. The Prisoner of Zenda 10. Tim Murphy 15. Rupert of Hentzau 17.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Vogel and Deming's Minstrels 13 will probably close the season.—ITEM: Manager Lambert contemplates the entire remodeling of the Central, thereby making it a first-class theatre.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Dark.—MARSHALL COLLEGE AUDITORIUM: Michelena Concert co. 8.

SISTERSVILLE.—AUDITORIUM THEATRE (H. W. McCoy, manager): The Carpetbagger 14.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Vogel and Deming's Minstrels 17.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Closed for season.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Tim Murphy 17.

## WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Standard Stock co. opened a three nights' engagement 6 in McNulty's Visit to big house; performance fair. Davenport Burlesquers 11.—ITEM: An organization known as the Star Grand Opera co. will shortly take the road from here, under the management of R. C. Warner, of this city. The roster will include Leon Marx, violinist; Myron Barnes, tenor; Sidney Biden, baritone; Electa Gifford, soprano; Edna Riggs, pianist, and Estelle Rose, contralto. The last two are from Beloit.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Royal Lilliputians April 25; S. R. O.; clever co. Haskell Stock co. 28-4, opening in Roanoke to S. R. O. Other plays: A Jealous Wife, Hearts of the Alleghanies, Knobs o' Tennessee, Monte Cristo, and The Octoroon. Big business; co. above average. Eight Bells 5 to capacity; clever performance. The Watch on the Rhine 12. The Flaming Arrow 19.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Maloney's Wedding Day 4; small audience; fair attraction. La Pearl's co. 13, 14. Rusco and Holland's Minstrels 24.—ITEMS: Manager Carnegie has canceled Davenport's Burlesquers, booked for 7, and Manager Davenport threatens to sue him.—An Elks' lodge was organized here April 29 with thirty charter members.—James Gallett, musical director with Clifford's Gamekeeper co., is home after a successful season.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): Wisconsin Veterans' Home Band concert 7. Railroad Jack 13.—D. D. HOME OPERA HOUSE (Alfred Johnson, manager): Nye and Conners co. played to good business April 29-4; audiences pleased.—ITEM: The Nye and Conners co. are playing Clark and Deshon's dates, Deshon having gone into the cigar business at Platville, Wis.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Newman, manager): Stiefmutter and Abendteuer 5 (local); fair house and entertainment.—CONCORDIA OPERA HOUSE (Blumenfeld and Hilgendorf, managers): Orange Blossoms 8; very poor performance and audience. La Pearl's Combination in They Want Me 12. N. W. University Band and Orchestra 10 (local).

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Harry Shannon co. opened a three nights' engagement 5, appearing in The Squire's Daughter, At Dawson City, and Paradise Regained; co. is delighting large audiences; Harry and Hazel Shannon, two tots, are features. Davidson Stock co. 19-25.

WAUSAU.—GRAND (C. S. Cone, manager): Reuter concert 2 delighted fair audience. Beer lecture 3 interested large audience. Stuart Robson 8.—ITEM: A lodge of Elks will be instituted at Merrill, Wis., 8. Wausau Lodge, No. 248, will do the initiatory work.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Railroad Jack 4; poor co.; fair house. Carpenter's Quo Vadis 5; good house; fair co. The Watch on the Rhine 7; excellent co; good business. Stuart Robson 10. 81 Plunkard 17.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Stuart Robson in She Stoops to Conquer 6; good house; excellent performance. The Watch on the Rhine 9. Davidson Stock co. 13-18.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Gus Sun's Minstrels 4 pleased good house. The Flaming Arrow 9.—ITEM: Sun's Minstrels closed their season here and Gus Sun will open his circus here 25.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Stuart Robson in She Stoops to Conquer 4; fine audience; satisfactory performance. M. W. Glee and Mandolin Clubs (local) 9. The Watch on the Rhine 10.

MANITOWOC.—TURNER'S OPERA HOUSE (Edward Zander, manager): Little Trixie 5; fair audience pleased.—OPERA HOUSE (Stephen J. Krainik, manager): Railroad Jack 2; fair audience; co. good.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Stuart Robson in She Stoops to Conquer 3; fair audience; indifferent performance. The Burgomaster 9. The Watch on the Rhine 11.

WASHBURN.—OPERA HOUSE (Doyle and Helmer, managers): Gus Sun's Minstrels pleased full house 2; Lynch, wire artist, and Gus Sun, juggler, did splendid work. A Merry Chase 15. Railroad Jack 25. Maloney's Wedding Day 30.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moore, manager): Griffith's Faust 1 canceled. The Burgomaster 6; crowded house; excellent performance.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Railroad Jack 3; good house; fair performance. Davidson Stock co. in Darkest Russia and The Sultan's Daughter 5, 6.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Star Boarder 6; light business; fair performance; co. disbanded here, owing to continued poor business.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Little Trixie 8. Railroad Jack 11. Other People's Business 17.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Little Trixie 15. A noble Outcast (local) 20. Railroad Jack 22.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Little Trixie 13. Railroad Jack 20. The Devil's Lane 28.

APPLETON.—OPERA HOUSE (John Thickens, manager): Little Trixie 4. Stuart Robson in She Stoops to Conquer 7; large attendance pleased.

OCONTO.—TURNER OPERA HOUSE (Albert Hidde, manager): Railroad Jack 7; fair house and co. Prince Romero 15. La Pearl's Combination 22-23.

BARABOO.—THE GRANDE (F. E. Shults, manager): 81 Plunkard 13.


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## WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Harry Corson Clarke April 25 and A Erase Monkey 26; small houses; both pleased. Daniel Sully in The Parish Priest 30 pleased good house. A Breezy Time 4 failed to please small house. Nell Burgess 14.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Triss April 29 (local); good performance; big house. A Breezy Time 2, 3; excellent co.; big business.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): A Breezy Time 1; good house; performance fair.

## CANADA.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): On the Suwanee River 1 deserved better business. Stella Mayhew was clever, while the Clover Leaf Colored Quartette was an exceptionally good feature. The co. closed here after a successful season. The Clara Mathes co. opened for a week 6 in Nell Gwynne; good business; performance enjoyable. Clara Mathes in the title-role was exceedingly good. Other plays: South Africa, Legion of Honor, Queen of Hearts, Cinderella, Just Before Dawn, and Sapho. Phinney's U. S. Band 21. Rusco and Holland's Minstrels 22.—ITEM: Manager Cairns is negotiating with several attractions for a benefit in the near future.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): McAuliffe Stock co. in Caste, All for Gold, Tom Edison the Electrician, Shamus O'Brien, The Great Diamond Robbery, The Fugitive, and In the Heart of the Storm April 29-4; business big; excellent performances. Co. closed season here. Hermann Stock co. opened for a week 6 in La Belle Marie; business and performance fair. Stabat Mater (local) 9. The American Girl 13-15. Side Tracked 16-18. Edward R. Mawson co. 20—indefinite.—MECHANIC'S INSTITUTE (R. J. Wilkins, manager): Evangeline (local) 2, 3; good business and performances. Rose Sydell's London Belles 9.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager; Charles C. Lindsay, resident manager): The Little Minister 1. The Highwayman 3, 4; audience delighted. Edmund Stanley, Katherine Germaine, Bonnie May, Charles Cantor, Addie Sharp, and W. H. Thompson deserve mention. H. W. Frederick was sick, and the part of Foxy Quiller was excellently done by an understudy. Local 8-10. Blanche Walsh 14, 15. The Evil Eye 21. Waraganh 22-25. Ernest Seton-Thompson will appear at Auditorium 27.

HOLTON, N. S.—OPERA HOUSE (A. E. Holstead, manager): The regular season opened here April 24 with Halifax Opera co. to splendid business; good co. Hermann Stock co. 29-4; fair business and co. Bostonia Sextette 15. The American Girl 16. W. S. Haskins 17, 18. Side Tracked 20. McEwen, hypnotist, 22-25.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): La Loie Fuller April 27 to good house; performance fair. Blanche Walsh in More than Queen 2, 3. The Evil Eye 4. Ernest Seton-Thompson 18.—SAVOY THEATRE: Vaudeville.—THEATRE ROYAL (Lucas and Sharpe, managers): Promenade concert 8.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. Loudon, manager): The Princess Chic 8, with Marguerita Sylve in the title-role, was a delightful performance; packed house. Agnes Paul, Joseph C. Miron, Herbert Wilke, and Thomas C. Leary deserve mention in addition to the star. The Man from Mexico 17, 18.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Zephra (local) 1-6, large business. Ravel's Humpty Dumpty 9-11. Carlotta Macomba 20, 21. The American Girl 24-26.—OPERA HALL (W. E. Helf, manager): Bostonia Sextette 9. Godowsky 14.

BRANTFORD, ONT.—CARMAN OPERA HOUSE (Fred. Adams, manager): Harry Lindlay co. April 29-4. Plays: The Dark Side of New York, A Diamond Queen, Tenderfoot, Relief of Ladysmith, Divorce, Eileen, and Magee; fair co.; good business. A Trip to Countown 13. Stetson's U. T. C. 14.

GUELPH, ONT.—ROYAL OPERA HOUSE (A. Small, lessee; N. Manning, manager): Burrill co. April 29-4; poor business in U. T. C. The Two Orphans, True as Steel, Lorlee, and Saved from the Sea; co. fair. The Man from Mexico 7. Leo the Royal Cadet 11. Sousa's Band 17. The Silver King 20.

KINGSTON, ONT.—VICTORIA THEATRE (P. P. Branigan, manager): Harry Lindlay co. 6-11 in The Dark Side of New York, The Divorce, Little Lord Fauntleroy, The Relief of Ladysmith, East Lynne, The Castaway, and Lindley's Grocery Store; fair co.; good houses. Stetson's U. T. C. 17.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Walter E. Perkins in The Man from Mexico April 30; small house; fair performance.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Jere McAuliffe Stock co. opened 6 in The Man-o'-War's Man to good business; good performance; Hazel Pughsley and George Heath, and the old favorite "Jere" McAuliffe, scored heavily.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenburger, manager): The Man from Mexico 3; excellent co. and production; audience small. Stetson's U. T. C. 8. Sousa's Band 17. Way Down East 9 postponed till later date.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): La Loie Fuller April 28; crowded house; pleasing performance. Blanche Walsh in More than Queen 1. The Evil Eye 3. Ernest Seton-Thompson 17.

QUEBEC, QUE.—PARA HALL (John E. Walsh, manager): Montcalm, a five-act drama, by Miss Norton, a Canadian, will be presented 13, 14 for the first time on any stage. Rehearsals are now going on under direction of Edwin Varney.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Edward D'Oize April 30 failed to appear. The Man from Mexico 3, 4; fair houses; good performances. Clara Mathes co. 13-18.

OTTAWA, ONT.—GRAND OPERA HOUSE (Joseph Frank, manager): Ottawa Amateur Orchestral Society 8.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Dark.

LONDON, ONT.—OPERA HOUSE (Alex. Harvey, manager): Local entertainment 11.

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## Actors' Society of America.

### IMPORTANT.

The PRELIMINARY MEETING of the Actors' Society of America will be held on TUESDAY, MAY 21, 1901, at the Berkeley Lyceum, 23 West 44th St., AT 11 A. M.

A SPECIAL MEETING, for the purpose of considering the advisability of a formal opening of the new house at 114 West 40th Street, WILL BE HELD IMMEDIATELY AFTER the preliminary meeting.

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## Actors' Fund of America

TWENTIETH ANNUAL MEETING.

New York City, April 15, 1901.

The annual meeting of the Actors' Fund of America will be held at the Madison Square Theatre on Tuesday, May 14, 1901, at 11 o'clock, A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer, to hold office for one year; eight Trustees to hold office for two years, will take place, and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

LOUIS ALDRICH, President.

EDWIN KNOWLES, Secretary.

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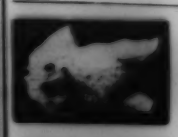

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